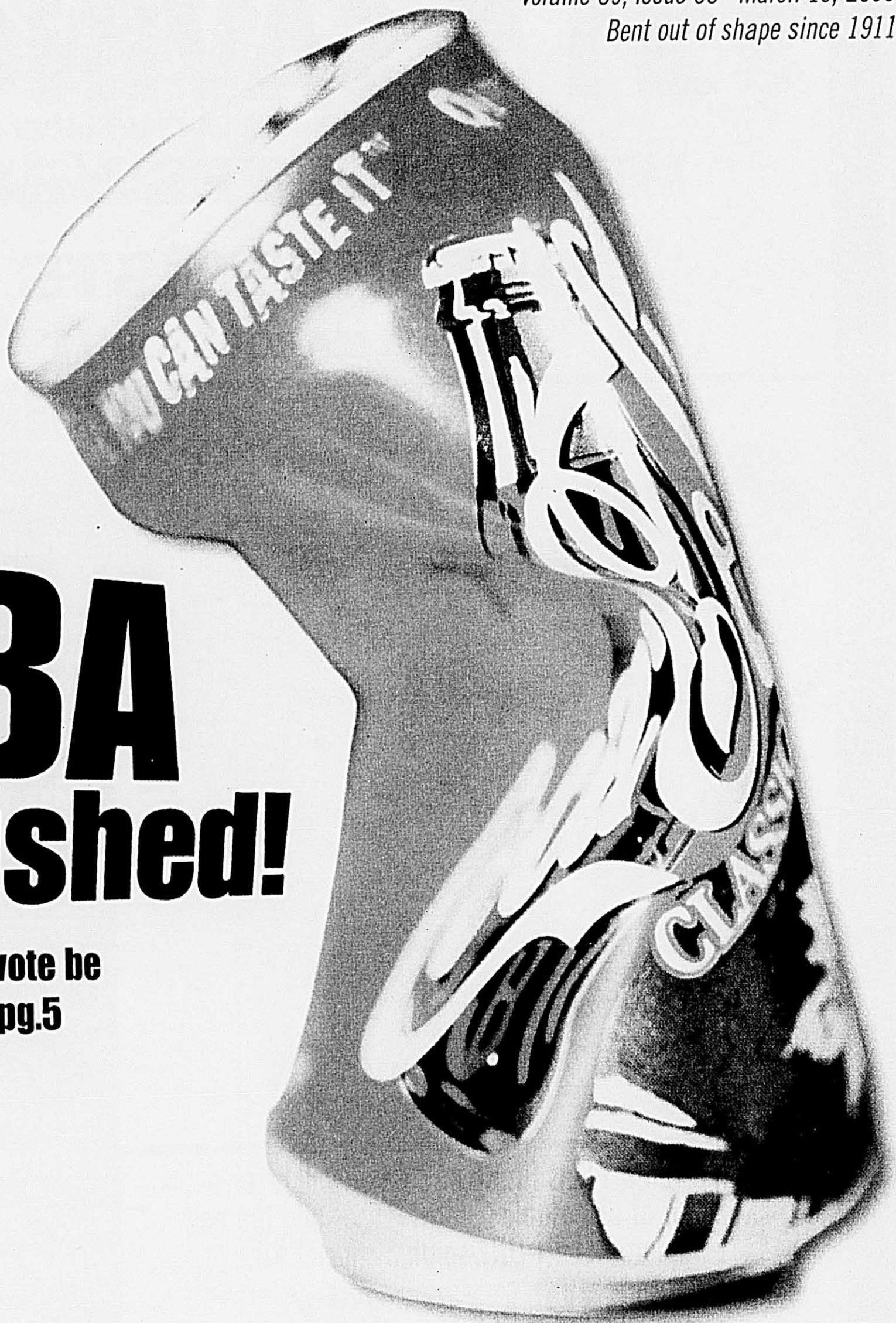


# THE MCGILL DAILY

Volume 89, Issue 58 March 13, 2000  
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## CBA crushed!

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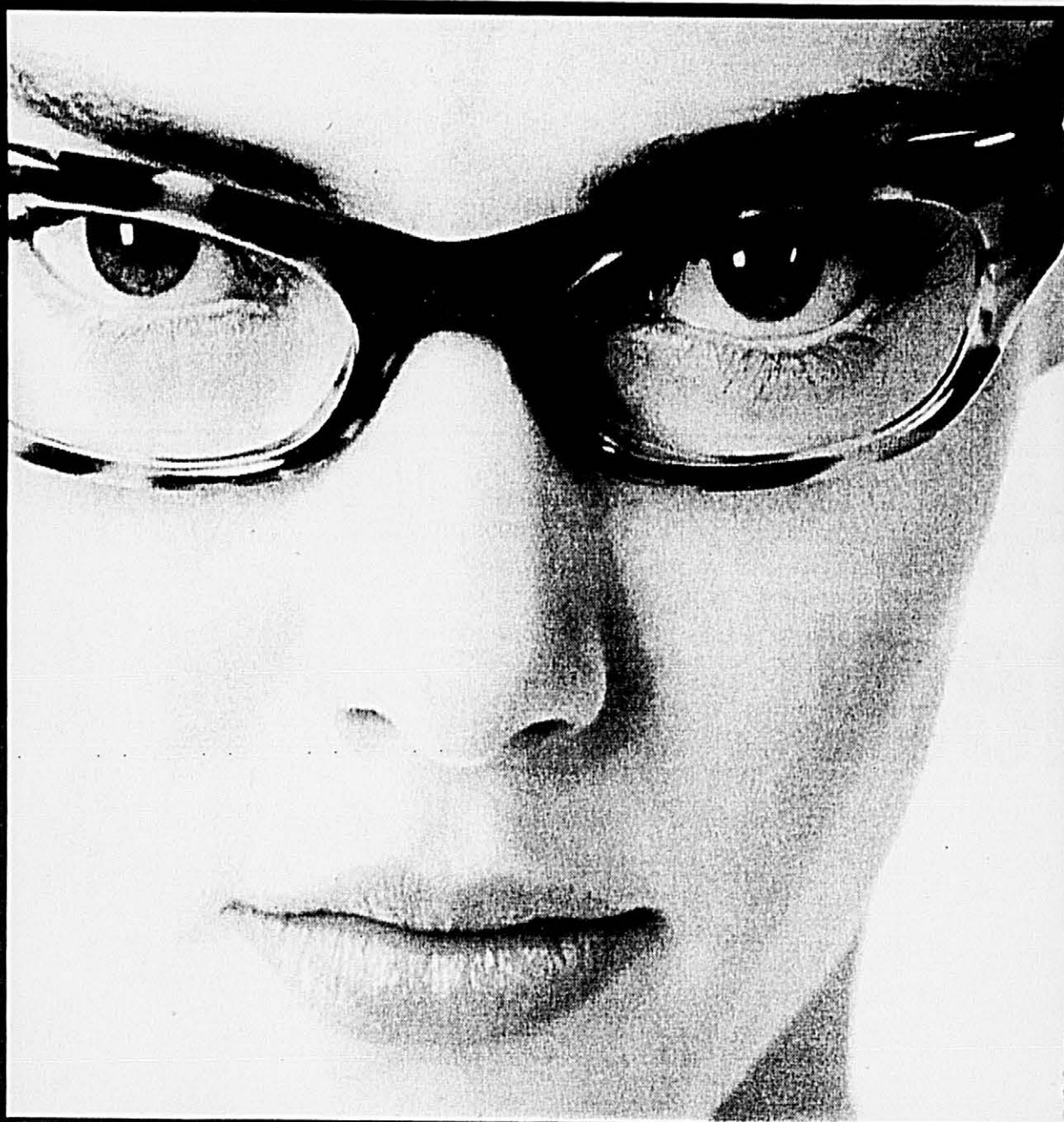
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Pierre-Alain Porfond

Wojtek Baraniak, centre, trails with other anxious candidates Thursday night.

# Wojtek Baraniak Wins SSMU Presidency

BY JAIME KIRZNER-ROBERTS

Wojtek Baraniak emerged victorious in his bid for next year's SSMU Presidency after ballot-counting went long into the night last Thursday.

Baraniak gained 43 per cent of student support, while opponent Tamana Kochar received 37 per cent, and Romulo Severino 20 per cent.

"It was a close race, and I'm glad it's over," said Baraniak. "I'm very proud of both Rom and Tamana, but Tamana was a particularly tough competitor."

Baraniak attributes his win to solid SSMU experience and the fact that his name is widely known to the student population from posters and his current job as SSMU VP Community and Government Affairs.

"In the end, I thought that I had a positive message that most students agreed with," he said. "I think I had excellent classroom speeches. I didn't yell at anyone, I didn't scream. I think I was very approachable as a candidate. I kind of went grassroots."

Baraniak said the biggest challenge he faced in his campaign was getting a strong support team together.

"The fact that so many of my friends were running [for SSMU positions] at the same time created a human resources problem," he explained. "But the debate [on Thursday March 2] was a turning point, I performed quite well, and that's when the momentum of my team really began to build."

Baraniak argued that the biggest concerns SSMU will face next year are the McGill College International, the underfunding of McGill, and the paying for the Shatner renovations.

"I think the MCI will be one of the biggest issues next year, and it will be important to get student involvement in this. Another big issue is the funding crises at this university. We have to work with the administration to alleviate this."

"Third, I am hoping that when people

get back here after the summer, Shatner is an accessible, safe building. I've looked at getting a three year, \$1.5-million loan, which will be taken out with the consultation of faculty associations, students and Council as well. I don't think [Royal Bank CEO John] Cleghorn will be giving us any money."

Baraniak is pleased with the other executives elected last Thursday. "We all know each other, and a few of us are friends," he said. "The bunch of us should make a good team....We'll be working together to try to address students' concerns."

Tamana Kochar was disappointed with her narrow loss.

"I would have liked to reach out to more people, make more classroom speeches," she said. "But I really did the best I could. And I had great people helping me, a very committed team. And I definitely got my message out there."

In her campaign, Kochar encouraged students to become more active in SSMU affairs.

"I think my platform was well received. Students were responsive to the need for more communication between SSMU and students, for 24-hour study time in libraries, and for the completion of the daycare. And I hope that despite the fact that I didn't win, that these things get done."

Rom Severino felt that despite his loss, he managed to get his message through to McGill students.

"I think that there's a certain attitude at the top [of the SSMU executive], an elitist attitude," he said. "The executives just disappear for the year as soon as the elections are over, and I was arguing that the students should be the number one priority."

"It was a hard platform to run on," Severino explained. "But I hope that my message got across. The greatest weakness was that I wasn't able to get in people's faces. I'm not a very good politician that way."



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**FRIDAY, MARCH 3<sup>rd</sup>, 2000**

# All the President's Men (and Woman)

*Four candidates fill coveted SSMU Vice-Presidencies*

BY JAIME KIRZNER-ROBERTS

Candidates running for the five SSMU executive positions gathered around the flip chart posted at Shatner last Thursday night, biting their nails and laughing nervously as election results trickled in.

While some candidates clearly had a strong lead after only a few polls were tallied, other races were neck-in-neck throughout the night and into the next morning, when the final results were released.

### VP UNIVERSITY AFFAIRS

Gaining 55 per cent of the student vote, Clara Péron won a landslide victory over opponents Anarkai Laryea and Jacquie Poitras for the position of VP University Affairs.

"I think that I won because of my experience," she said. "I was Arts Senator this year and that showed that I could do my position. My poster was really good as well," she added.

Péron said that one of the biggest problems she faced in her campaign was that most people were uninformed about the importance and relevance of the University Affairs portfolio. "Students don't really know about what this position is about," she said. "That's why my race was the one that most people abstained from."

She is hoping to make more students interested in working of McGill administration. "Communication is going to be the biggest challenge for next year," she said. "I want both students and other SSMU executives to know the relevance of Senate. Senate has a direct effect on student life, and it's important to get that message out."



Péron

### VP COMMUNITY AND GOVERNMENT AFFAIRS

Jeremy Farrell took VP Community and Government Affairs with the support of 64 per cent of students, beating rival Louis-Philippe Messier by 1000 votes.

"I think that people really appreciated that I had a complete platform, both on

the community and the government side," said Farrell. "I had a great poster team and I had great posters, and I impressed people because they didn't know that I can speak French at the level that I do."

Farrell emphasized that his number one priority in the upcoming year will be to get more public funding for McGill.

"It has been made clear to us that the government just doesn't care and is not listening," he said. "We need to get the government concerned and to get students involved, we need to show that we care. The fact is that government has to prioritize,

and if they see education as a priority, then hopefully we'll see some results."



Farrell

awareness about the relevance of the Community and Government position among students. "We need to show students that they are being affected by this position at the community level on a day to day basis."

### VP OPERATIONS

Incumbent Kevin McPhee won the position of VP Operations by a small margin of 100 votes, followed by Arif Chowdhury, and Jay Antao. McPhee's victory came as a surprise to many because he was the key engineer and advocate of the CBA, which was defeated resolutely in the referendum running alongside the elections.

"It was a concern to me that 2000 extra students came out to vote against the CBA and my concern was that, fuck, they will be voting against me as well because I've been working on it all year," he said. "Even with the problems with (not opening) the day-care this year, and with all the 'blah blah blahs,' I got people to come out and support me. Name recognition certainly helped a lot in my race."

McPhee said that despite the fact that the students have rejected the CBA, he is glad to have the chance to finish up other projects that have been left dangling.

"My biggest challenge is going to be getting the food court done on the second floor of Shatner, which has been a frustrating task so far," he explained. "We also have to decide what we're going to be doing with Phase Two renovations of Shatner. Either we're going to go through with the renovations this summer or were going to scratch them. I depend on the money."

### VP COMMUNICATIONS AND EVENTS

By a margin of 30 votes, Mark Chodos took the VP Communications seat, followed by Pete Wielgosz, Bob Tarle, Jesse

Andrews, and Kosta Dristas.

"My posters were pretty funny and original and good, and people knew my name from that and voted for me," he said. "Also, the fact that I'm not an insider in any way, that appealed to people. This was also a weakness, cause I didn't know a lot of people in SSMU."

Although Chodos recognizes that SSMU is facing some tough financial decisions, considering the defeat of the CBA and the necessity of Shatner renovations, he is optimistic that he will be able to put on memorable events next year.

"Money is tight, but all my events are realistic," he said. "Snow AP is still in the budget, so is Hockey Night at McGill. I will be working closer with the faculty associations to ensure that events are better attended, so I'm really excited about that."

Although Chodos is confident in his ability to perform well in his new portfolio, he admits that it will be a challenge.

"I'm going to spend the next little while adjusting to the job," he said. "I've never done anything like this and it's going to take me a while to get used to it."

### VP CLUBS AND SERVICES

Chris Gratto took the VP Clubs and Services seat by a margin of several hundred votes, followed by Akin Alaga and Andre Nance.

"I think I did really well in the debates," said Gratto. "People seemed to take the time to get informed, to read my pen sketches and the things written in The Daily."



Gratto

Gratto looks forward to starting his new position, and says he will work to bring about more interest in McGill clubs.

"The most important thing is to bring students into clubs by making them aware of what we have to offer," he said. "I want to make clubs guides available to students, and make a bi-monthly clubs newsletter. I'll be working closely with [VP Communications and Events Mark] Chodos to make sure that posters go up around campus, so students can get informed about what's out there."

Gratto is also interested in building the number of clubs that currently exist.

"A lot of people have come to me with clubs that they want to start, and I want to help them," he said. "If SSMU has money I'd like to get the clubs lounge moving, which would help generate interest and would get people talking."



# Students Say "No" to CBA...

*Legitimacy of referendum questioned, may lead to appeal*

BY JON BRICKER

Students turned out in record numbers last week to send a message that they don't support an exclusive deal that would make Coke the official drink of McGill.

Over 5,000 students cast votes in the referendum that set out to gauge student support for SSMU's participation in the Coke deal. In the end, 2,690 students rejected the deal, while 2,080 supported it in what is being called the strongest turnout McGill has seen in several years.

"We're really, really proud right now," said anti-CBA activist Phil Gohier on Friday. "Students delivered an overwhelming message that they have problems with the cold beverage agreement."

At a press conference Friday, Gohier said the turnout and "No" side's win also delivered a strong message.

"We don't think Coke would enter the contract with a campus that's obviously not willing to welcome them. It's quite obvious now, we're not extending a welcome mat," he said.

He pointed to a number of concerns raised during the debate that he says



Aaron Windsor, Phil Gohier, François Tanguay-Renaud, and Elizabeth Drent at last Friday's press conference.

helped mobilize students. Gohier highlighted the concerns with Coke's human rights record, the contract's inclusion of consumption quotas, its long term nature that commits three generations of McGill students, and the potential for non-disparagement clauses that he says jeopardize academic integrity.

"Most disturbing to students who voted 'No' was the strict confidentiality of the

contract," Gohier said at Friday's press conference. He pointed to the campaign's focus on the dangers of students agreeing to a contract they haven't seen.

"The deal between McGill and Coke does not come without strings attached," Gohier said. "And with the long-term implications of these contracts, the stakes are just too high for students."

SSMU President Andrew Tischler, how-

ever, said voters on both sides of the debate recognized concerns with the deal, but those voting "Yes" did so because they recognized the need to put funding first.

"It wasn't because they love Coca-Cola, [but] because they love McGill," Tischler said.

But as "No" forces celebrated their victory Friday afternoon, talk of a potential challenge to the referendum's legitimacy began to emerge.

"I don't think any results can be trusted," said Arts Undergraduate Society President Daniel Artenosi. "This referendum didn't really gauge student opinion."

He pointed to the "No" campaign's list of bylaw infractions.

"I support the CBA, personally," he admitted, "but the whole process was wronged by the way the 'No' side ran its campaign. It was unfair and undemocratic." Artenosi also called decisions by the Science Undergraduate Society and Law Students Association to recognize the referendum results despite campaign violations by both campaigns misguided.

But while "No" activist Samira Rahmani admits her campaign broke some of the bylaws, she also pointed to a

list of campaign efforts by the "Yes" side that she says also represent violations.

"In the end, the results weren't tainted by campaign violations by either side," she said, pointing to the 600 vote margin that separated the pro- and anti-CBA forces.

She agreed with Artenosi, however, that the bylaws don't create the conditions necessary for proper debate on a topic with as much scope as the CBA.

Both sides are now waiting on a decision from Chief Returning Officer Paul Flicker as to whether he plans to recognize last week's results. If he rejects the referendum results, it is expected that "No" campaigners will appeal the matter to SSMU's Judicial Board.

But if Flicker accepts the question, "No" forces say, SSMU will likely consider a motion at this Thursday's meeting to challenge the referendum's results.

Rahmani warned that taking the referendum to the Judicial Board could be political suicide for the student society or faculty associations.

"Challenging the results of the referendum would mean going against the will of students," Rahmani said. "It would be very dangerous."

## ...But It Might Not Matter

*Administration pressured to scrap Coke deal after overwhelming "No" vote from students*

BY JON BRICKER

Students delivered a decisive message Friday to administrators negotiating the controversial cold beverage agreement with Coke.

And now, those fighting to stop the deal hope the university will respond to students' cries to scrap plans to sign on with the cola giant.

"We now place the ball in the court of the university administration," said "No" committee member Phil Gohier. "We sent a message not only to administration, but to Coke as well." He added that going ahead with the deal despite the referendum result would reflect terribly on the university.

Canadian Association of University Teachers Executive Director Jim Turk said he was pleased with the vote and students' decision to challenge the growing corporate presence on campus.

"The university's response now has to be 'under no condition do we proceed,'" Turk said Friday.

Students organizing against the Coke deal have highlighted Coke's questionable human rights record, the potential for inclusion of quota and anti-disparagement clauses in exclusivity deals, and the secrecy that has shrouded most of the contract.

But university officials say while they recognize the importance of the mobiliza-

tion against the deal with Coke, they won't be too quick to scrap the planned 11-year deal worth an estimated \$10-million.

"The students have definitely given us a message," said Alan Charade, McGill's Director of Ancillary Services and administration's lead negotiator in the deal.

"But it's important that we take our time and listen to what [Quebec's provincial] government has to say in their budget on Tuesday."

He added that last week's referendum

called attention to what he called a funding crisis that is forcing Quebec universities to look for funding outside the public sphere.

"What do you do when your government fails you?" he asked. "Our government has failed us consistently."

He explained that while both sides of the CBA debate agreed on the need for more public funding, he remains less than optimistic.

"The [provincial government] has said

“The university's response now has to be 'under no condition do we proceed.'”

results need to be taken with a grain of salt.

"A small minority even showed interest in voting on this matter," he said.

But most of the talk from the pro-CBA camp Friday was about the desperate need for better funding. At a press conference organized by anti-CBA forces Friday morning, Student Society President Andrew Tischler said little of last night's referendum results, but

that they are unwilling to change or do anything about it. That makes it that much more interest-worthy to consider something like the CBA at a university."

He pointed to figures like the underfunding of Quebec universities to the tune of \$600-million compared to schools across the rest of the country.

But Turk said the turn to soliciting private funding sends a dangerous message to

governments that universities are in a position to replace any funding cut by the public's coffer-holders.

"It absolutely does let the government off the hook and at a time when they do have the resources," he said, citing the failure of the federal government to reinvest significantly in post-secondary education in its recent budget.

Coke officials say they are willing to hear the students' and university's concerns about the proposed exclusivity deal.

"Our business is just about how do we satisfy peoples' thirst," said Sandra Banks, vice-president of Coca-Cola Bottling Ltd. "We are respectful of our customers and their decisions."

Banks wouldn't respond to claims that Coke should back out of the deal because of what some are calling a public-relations battle that the beverage mogul has already lost. This week, national media turned its attention to McGill, as the campus debate was played out on CBC airwaves and in The Globe and Mail.

Banks did say however that she would like to allay fears that Coke's presence on campus may threaten academic integrity.

"This agreement would have no involvement in education or in any teaching at McGill," she said Friday.

But rejecting the deal at this stage would not make McGill the first school to turn down a cola deal because of backlash.

Earlier this year, UQAM scrapped a similar deal with Coke after a string of student protests. Laval University also put an end to plans to pursue a cola exclusivity deal after a student referendum showed low support for such an agreement.

And while Charade said he won't yet speculate on how McGill will respond to last week's vote, he admitted that the result does pose immediate obstacles to forging ahead with the negotiations.

"The stakeholders agreement is dead at this point," he said, referring to a deal between the university and faculty associations that was intended to set out the division formula for the new money coming in from the deal. Plans were to split the revenue fifty-fifty between the university and student societies.

But last week's "No" vote is considered binding for SSMU as well as several faculty associations, and according to Charade, that poses a significant obstacle.

Banks was more optimistic that talks would continue, but said Coke continues to respect McGill's control of the negotiation process.

"We'll continue to work with the university administration and the stakeholders group," she said. "We welcome any opportunity to expand our business on campus, but we'll continue to listen to what McGill wants. The process and decision are in the hands of the university."



# Record Turnout at Voting Stations

*CBA referendum credited with debunking student-apathy myth*

By JON BRICKER

Students turned out in record numbers this week to have their say in SSMU elections and a referendum question that seemed to take on a life of its own.

And student leaders and first-time voters alike say the overwhelming response debunks the notion that students at McGill just don't care.

In all, over 4,200 votes were cast for presidential candidates, with Wojtek Baraniak emerging victorious. But nearly 5,000 students had their say in the cold-beverage agreement (CBA) referendum question, a 31 per cent turnout that election officials are calling unprecedented.

Most credited the turnout to the CBA question, which gave students a say in the much talked about CBA that McGill is negotiating with Coca-Cola. This week, the national media turned its attention to McGill, as the debate over the issues of private funding of universities and student mobilization against the beverage giant was played out across the pages of The Globe and Mail and on the CBC.

"There was never anything too pressing about elections before," said Emily

Johnston, a U3 English student who voted this week for the first time since her first year. "But the whole Coke thing became a big drama. I was definitely more exposed to issues a lot more this year."

Boris-Antoine Legault agrees. A director on the board of McGill's QPIRG chapter, Antoine-Legault has been at McGill for five years, but says he's never witnessed a response to elections like the one seen this year.

"It's been really incredible," he said. "I presume it's because of the awareness campaign on the CBA. There's been a lot of information available to students."

"A lot of people aren't so concerned about the election, but the CBA debate was very intensive and it raised a lot of questions about the future of education. A lot of people are concerned about it."

He added, "Very often a lot of things that happen in the student society or within the administration are not discussed. A referendum is a good way to get people to feel that they should be involved."

But SSMU's Chief Returning Officer, Paul Flicker, pointed to a few other reasons for the unusual turnout. "Obviously the CBA had a huge impact on voter



Poll clerks counting the ballots on Thursday night.

turnout," he said, noting that far more students voted in the referendum than for the SSMU executive portfolios.

"But we also did a really good job at the debates. We had a much bigger than usual attendance, and we've actively encouraged poll clerks to be more aggressive to get people to vote."

Turnouts in recent years, he said, haven't come close to matching this year's response. Less than 3000 students voted in

last year's referendum question on the McGill Student Fund, about 40 per cent less than this year's total.

But Flicker says student political participation at McGill has always been high relative to other Canadian schools.

"In general, student politics don't get a large turnout here, but the usual 20 per cent turnout at McGill makes us one of the best in Canada."

"I hope next year that they don't have

an issue that's quite as divisive as the CBA, but I also hope they can use this year's turnout as a building block," he said.

Legault also said the turnout challenges the notion that McGill students are apathetic when it comes to what's up on campus.

"It absolutely challenges that idea."

He says this week's referendum has gone a long way to getting students more involved.

"I'm still not sure why students don't feel more concerned about coming to demonstrations or the plan for a private college at McGill, but the campaign on the CBA is a very good start to letting people know what's going on."

Canadian Federation of Students Chairperson Michael Conlon also says this week's turnout at McGill dispels a myth that student apathy is too high.

"McGill's student union is generally not very politically active. They don't support protests and don't get a lot of students out usually. But the cold-beverage issue has acted as a catalyst. It really brought people who don't feel represented by the student union out of the woodwork," he said yesterday.

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# Anatomy of a News Story

*How and why the national media picked up the CBA story*

BY JASON CHOW

Students protest, stamp their feet, and jump up and down, but rarely do their voices get heard outside of the university.

But the cold beverage agreement referendum and the debate surrounding it has generated media interest from across the country.

The campus media has been reporting on the CBA debate for over a year. And the national media finally picked up on it over the last two weeks. Between The Globe and Mail and The Gazette, there have been four stories over the past two weeks. La Presse, Hour, the Montreal Mirror, and Voir have all run at least one story. And the campaign has also received national coverage on CBC's The National, Dayside, as well as Newsworld Today and CBC radio. Local coverage included CBC Newswatch,

CFCF TV, and SRC's Ce Soir.

Margaret Wente, columnist for The Globe and Mail, wrote a commentary piece about the issue in last Tuesday's edition. Wente said she knew about the issue for a while, but the McGill referendum provided the necessary context to make the story news-worthy.

"I've been following the Coke and Pepsi contracts among the local school boards here... but I just sat on it," Wente said. "I found out about the McGill referendum and that was the news hook I needed."

The referendum was essential to the coverage because it polarized and simplified the debate.

"This one is a good news story because it's so easy to tell. This one's extremely straight-forward and everyone can understand it."

Wente credited the Seattle protests of last November with bringing the corpo-

ratization debate into public discourse.

"Since the WTO demonstrations in Seattle, I think the idea of the logoing and branding of the world has gained more of a piece of people's attention," Wente said.

Nigel Gibson, senior producer for CBC's main news show, The National, also said that the referendum was the necessary hook for the story to work.

"Just hearing there was actually a vote on it, we thought it would be a good way to talk about it," said Gibson.

The McGill Daily alumnus explained that the CBA debate was just part of the larger debate about the extent of government's role.

"I think it's one aspect of a story that's relevant all across the country," Gibson said.

"I think it is an emerging story. It's not just universities. It's hospitals. It's everywhere... Government withdrawing from the process - that's the central

debate around many stories."

CBC Newswatch journalist Anna Asimakopulos said the referendum provided necessary images to make the story interesting for television.

"For TV news, you need a visual hook," said Asimakopulos. "Students are campaigning and voting. What I look for as a TV reporter is people actually doing something."

Craig Segal, a journalist with the Montreal Mirror, attributed the national appeal of the CBA story to McGill's recent prominence in the national media.

"McGill's a hot topic nationally because of the admission scandal," Segal said.

He also believes that the story caught fire because February and early March are slow news periods.

"I don't think people would care about this story in July."

*elections*



## Results

### President

Wojtek Baraniak	1798	42.5%
Tamana Kochar	1578	37.3%
Rom Severino	858	20.2%

### VP University Affairs

Amakai Laryea	975	26.9%
Clara Pêron	1984	54.7%
Jacque Poilras	668	18.4%

### VP Community & Government Affairs

Jeremy Farrell	2488	63.5%
Louis-Philippe Messier	1429	36.5%

### VP Communication & Events

Jesse Andrews	630	16.6%
Mark Chodos	1022	27.0%
Kosta Dritsas	340	9.0%
Bob Tarle	806	21.3%
Pete Wielgosz	990	26.1%

### VP Clubs & Services

Akin Alaga	1390	36.9%
Chris Gratto	1654	43.9%
André Nance	723	19.2%

### VP Operations

Jay Antao	667	17.7%
Arif Chowdhury	1501	39.8%
Kevin McPhee	1602	42.5%

### Management

John Doulamis	92	19.7%
A.J. Silber	214	45.8%
Sunaina Talwar	161	34.5%

### Arts

Michael Hershfield	655	32.1%
Ilan Muskat	508	24.9%
Fred Sagel	876	43.0%

### CBA Referendum

Yes	2080	43.6%
No	2690	56.4%

### FYCC Referendum

Yes	3820	84.9%
No	678	15.1%

### Board of Governors

Zach Dubinsky	1505	42.1%
Matt Wyndowe	2069	57.9%

# To Mars and Beyond

*Scientists from McGill, NASA explore hopes for extraterrestrial life*

BY ALEX SINGER

While examination of extraterrestrial life is undoubtedly fascinating, it tends to ask more questions than it answers.

Last Thursday night, McGill's McIntyre Medical building was host to some of the world's foremost experts at asking questions. While at first glance the night seemed destined to be dry, in the end the packed lecture hall was treated to an intriguing discussion.

The first speaker, Dr. Hojatollah Vali, who teaches the astrobiology course offered at McGill, spoke about one of the rocks from Mars found on earth and its potential to carry life.

His most intriguing point was made

with a humility not usually seen in most experts. Dr. Vali presented an electron micrograph of a neuron and a satellite photo of the galaxy. He commented on their striking similarity and the tremendous complexity that both the extremely small and the extremely large share.

"Mars has all the stuff needed for life," proclaimed an enthusiastic NASA researcher Chris McKay. "There's plenty of water - it's just too cold... while still in the hospitable zone of our sun."

The possibility that Mars resembled earth in its early years, 3.5 billion years ago, amazed the audience. A vision seemingly out of a sci-fi movie in terms of terra-forming Mars was presented as the intuitive next step.

McGill's Wayne Pollard, Michael Meyer from NASA, and David Kendall of the Canadian Space Agency spoke next about research activities on earth and beyond. They explored the possibility of life beyond earth's normally habitable environments.

"We're on the verge of making some real progress," Meyer proclaimed, typifying the tone of the speakers' feelings on the budding possibilities of astrobiology.

Graham Bell closed the evening presenting some very difficult questions about potentially contaminating Mars with earth-borne spores of bacterium. The problem of distinguishing an organism of Martian origin comes from our own ignorance of just what makes us unique, he said. There

are no little green men on the faraway planet, but the diversity of microbes on earth presents difficult questions for finding - let alone identifying - bacteria from Mars.

"The decision to go to Mars is a decision to pollute it," said Bell in his conclusion.

In the end, it was widely agreed that the future potential for life on Mars has endless possibilities, especially on Mars, considering it's nearly hospitable environment and presence of water.

Astrobiology has a bright future - not necessarily in finding gigantic killer aliens but in the search for tiny pieces of life that may be the key to unlocking our past and even our destiny elsewhere in the solar system.

# VIPs Honour Pioneering Doctor

BY BEN ERRETT

McGill's medical community came out on Friday to honour a doctor who was ahead of her time.

Maude Abbott served as curator of McGill's medical museum at the turn of the century and was one of the founders of the Federation of Medical Women of Canada.

Lucienne Robillard, MP for Westmount-Ville-Marie, and Abraham Fuks, Dean of Medicine, were among the speakers at the unveiling of a plaque honouring Abbott.

"We're acknowledging something important and celebrating our past today," Fuks said. "We're also acknowledging our past mistakes, since Abbott was not admitted here."

As a scholarship student at Royal

Victoria College in 1886, Abbott was one of the first female students at McGill. In 1888, she presented a petition to then-president Sir William Dawson in an attempt to gain entry to the Faculty of Medicine. Though she had support from a small group of wealthy Montrealers and even had an editorial in support of her cause published in the Montreal Gazette, Abbott's request was ultimately denied. In 1890, Bishop's University invited Abbott to pursue her studies there.

"These were the times she was living in," noted Robillard. "Despite these odds, the story of this woman is very remarkable. Even to be accepted to McGill as an undergraduate at the time was superb."

After completing her degree at Bishop's, Abbott practiced in Europe for three years before returning to

Montreal. Upon her return, she was offered a position at McGill's pathology museum. From there, she rose to curator of the museum. Her work in preparing specimens for research was used to teach cardiologists from across North America. McGill awarded her an honorary doctorate in medicine in 1910.

"There's a direct lineage from the surgeons that learned from Abbott and the surgeons here today," Fuks said.

Cardiac surgeon Dr. Anthony Dobell added that the collection that Abbott assembled at McGill was invaluable to the doctors of her day.

"She revolutionized the teaching of pathology," Dobell said. "Her technical



Fuks and Robillard at Friday's ceremony

expertise and skill in preparing specimens was truly amazing, especially when you consider how arduous the work was then. Her methods are used to this day."

Canada Post created a stamp in Abbott's honour earlier this year and a room in the Faculty of Medicine club bears her name.



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# Listen to the Students

The recent victory of the "No" Campaign in the CBA elections has prompted "Yes" Committee Chairman and SSMU President Andrew Tischler to question whether or not SSMU should accept the election results.

In a letter written to his Council and faculty presidents after results last Thursday, Tischler also asked whether the results of the referendum were "binding or merely for guidance." Similarly, McGill administration said that they are "sensitive to the concerns expressed by the students" but suggested that the No vote would not guarantee that it would not sign a CBA deal.

Let us examine the facts on the matter:

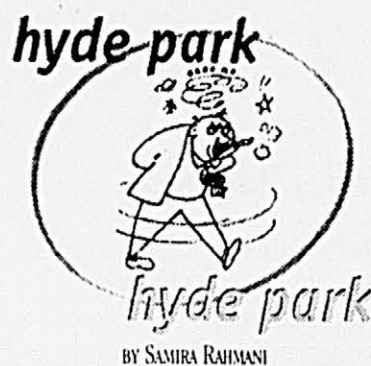
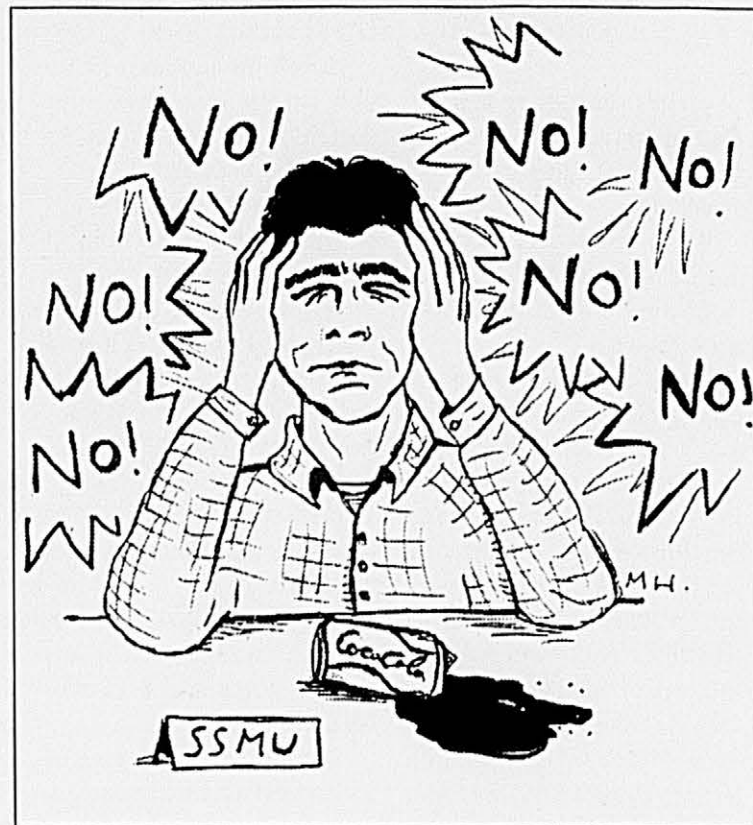
1) Students pushed to initiate a referendum on the proposed Cold Beverage Agreement. The SSMU executives fought it every step of the way, but, when they realized that it was going to happen, they pretended it was their idea all along.

2) Every candidate in the elections said they support the students' right to choose in the referendum. This was a no-brainer position, but it was a position none the less.

3) More McGill students came out to vote last week than at any time in recent memory. They delivered a 56 per cent majority vote, certainly a clear majority, especially in this province.

Despite the simplicity of these facts, they appear to have been forgotten by the grumbling losers. Perhaps Tischler feels that democracy is only suitable when it delivers the results he wants. Perhaps administration is willing to override students' wishes for its own aims. But the students have voted in good faith and, in record numbers to defeat the CBA proposal, and anyone threatening to ignore that message threatens the very purpose of student democracy.

Respect the wishes of the students. That's what democracy's about.



Students at McGill came out in record numbers last week to cast their votes on the much-debated Cold Beverage Agreement. Unofficial results show 56 per cent of voting students rejected SSMU's participation in such a deal. The student populace has spoken clearly.

Where do we go from here?

## The Next Step for the CBA

At the core of the anti-CBA movement at McGill was the insistence that education remain a public institution. It must be the goal of our administration and our Students' Society to echo this sentiment to government. A clear mandate has been handed to the SSMU by its constituents – the external lobby must, from this point on, get stronger.

It will not be easy. The provincial government has time and again showed its reluctance to reinvest in education. Reluctance, however, is not outright refusal and should not discourage our efforts. It must strengthen them.

The eyes of the nation were on McGill

this week. They will remain on us as long as we are loud with our demands and as long as we stand in solidarity.

We must show the country that we are serious about our concerns. We need to stay away from bickering about campaign details and focus instead on setting up new and creative methods of reaching and influencing the government. Whether this entails, for example, setting up roundtable discussions or taking a vocal stance against underfunding through demonstrations, or indeed a combination of the two, will be up to us. New ideas are needed. Our student leaders have been frustrated by

continued efforts that seem to have no real effect in producing policy changes.

The fight is not over. Realistically, it has only begun. The media coverage that we have garnered puts us in a favorable position, but will cease if students from various backgrounds, faculties, and ideologies don't step up to offer ideas and make a commitment to working with each other to pressure government.

The challenge is now before us.

*Samira Rahmani was the chairperson of the "No" committee in the CBA referendum.*

## Why Free Tuition is a Bad Idea

By REID NILSON

EDMONTON (CUP) - So you want free tuition? Let us look at the consequences that free instruction will visit on Canada.

Free education has always been a goal of socialist thinkers, with the idea that free schooling will break the imagined chains that society has placed on the working class.

Those chains – the costs of schooling – can be construed as a measure of control used by the upper class to maintain a population of unschooled people who will not

question the government's authority.

But to attain free tuition, many things must first change socially and politically.

The backbone of our country has always been the hard working, blue-collar worker who works nine to five. If we want free tuition, more of our education costs will be transferred onto those workers, making their lives more difficult than they need to be.

Personally, when I graduate I want to pay off my student loans and be done with it, instead of paying for my education through taxes until the day I die.

This brings me to the thorny issue of tuition hikes. Perhaps tuition is too high, but we must look at this in a different light. If the province cannot afford to subsidize education anymore, tuition must go up in order for our Universities to provide a quality education.

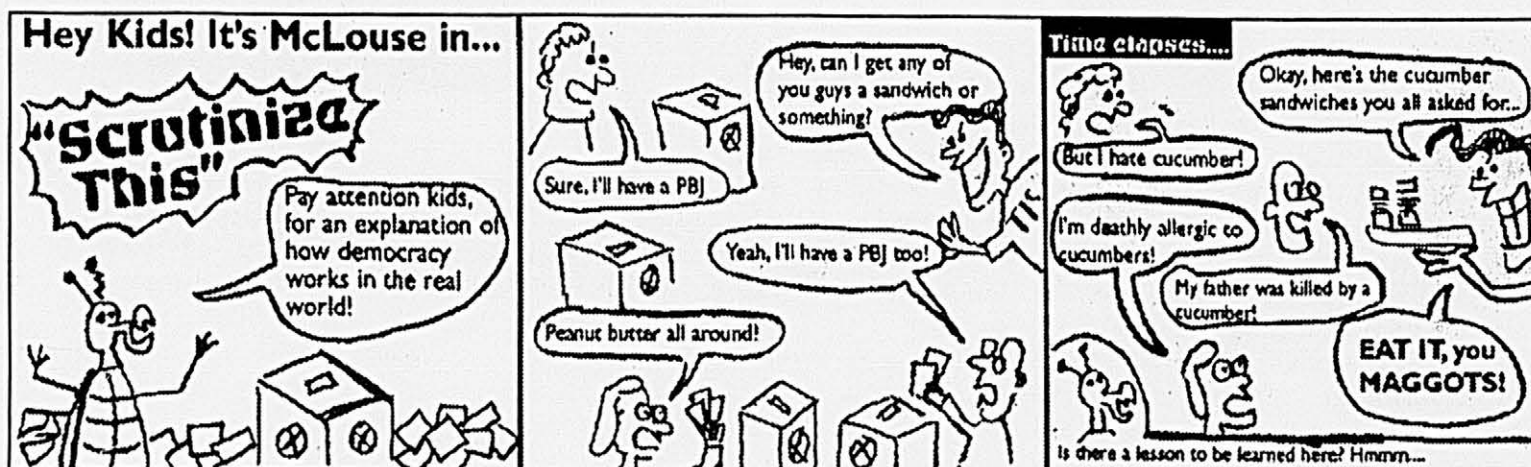
Recently, universities have had to cut subscriptions to large number of journals, which led to an outcry on campus. In order to pay for new library books, journals, buildings, staff and lab equipment, tuition must go up.

Universities must not be stingy in spending money on these areas. If a building has become overcrowded or dilapidated, it must be replaced or repaired.

Overcrowding is an important issue, which should not be ignored. After all, when classes start to fill up and it is necessary for some to sit on the floor because the rooms are too crowded, then my education is affected.

Unfortunately, if changes are not made, it seems my degree will simply be a meaningless piece of paper.

## McLOUSE by Steve Barker





## letters



Every year the reputation and standing of McGill University lowers in the eyes of its own students, Canadians, and the international community.

This is not acceptable.

We students have a vested interest in maintaining – if not improving – the level of education we receive. One of the most important things we can do as a school to keep this institution from failing is to continue to provide students with knowledgeable, dedicated, and passionate professors. We should do all that we can to entice new professors and keep the superb educators

we already have from leaving.

I am a student in Professor Jeffrey Kuhner's American History class. Recently Kuhner informed us that he is considering leaving McGill, not because of money, but because of stability. He is looking for a long-term contract.

Kuhner is one of the finest professors at this school. Every lecture he gives is impassioned and well informed. He cares about his students. He motivates us, encourages us, and demands excellence from us. In a class of 200 students, he makes an effort to know us by name and to give us personal feedback. He is an asset to this school.

The administration and the students should be doing everything in their power to keep him here. He wants to stay here. We

are the ones who will lose if he leaves.

Jenna Rinas  
U2 Political Science

Any history major at McGill knows Professor Kuhner. His reputation as a compelling orator whose lectures make shivers run down your spine precedes him. Professor Kuhner is one of the top academics at this institution, but what makes him stand out from the rest is his strong belief in the potential of all his students. Kuhner's scholarship is only matched by his passion for teaching.

Unfortunately, Kuhner has been offered a more lucrative job south of the border – which seems to be a disgusting

phenomenon that is happening all over this country. He has told his students he doesn't want to leave McGill, and this is where the irony of the situation lies: The very institution that he praises and loves is forcing him to leave.

From what I have gathered, all Kuhner wants is a contract that is longer than one year. He is not asking for a pay raise or benefits, just job security. To me, this does not seem like an unfair request.

What angers me most about this situation is that while everyone complains about the declining quality of McGill education, the university administration is letting an amazing professor slip through its fingers. I understand that funding is tight, but I know that with all

the money I pay for tuition, there must be a fee that covers "good teaching." I do not want McGill's administration to roll over and let this happen. I want it to protect McGill's reputation as an outstanding academic institution.

I heard during the elections that McGill will be hiring 500 new professors, and I ask: why hire new professors when we can keep the good ones we have?

I hope other students will join me and tell the administration that we will not allow our university to lose valuable professors like Jeffrey Kuhner to America, or to anywhere else.

Claire Walsh  
UO Arts

## from the



20 years ago: Ann Brocklehurst encouraged students to vote for a proposed constitutional amendment to establish the financial and editorial independence of The Daily. "The current situation where the Students' Council has 'sole and final authority' over The Daily is an unsatisfactory one. It creates a conflict-of-interest situation, since Council and councillors are some of The Daily's major sources of news."

40 years ago: An article by Steve Coplan read, "Once again a certain movement has escaped the general notice of the public. To prove that it exists is difficult; to stop it, illegal and almost impossible. But no matter how you may call it, Communism still does exist on the McGill campus. As long as it goes unrecognized by the majority of us, it is a serious threat."

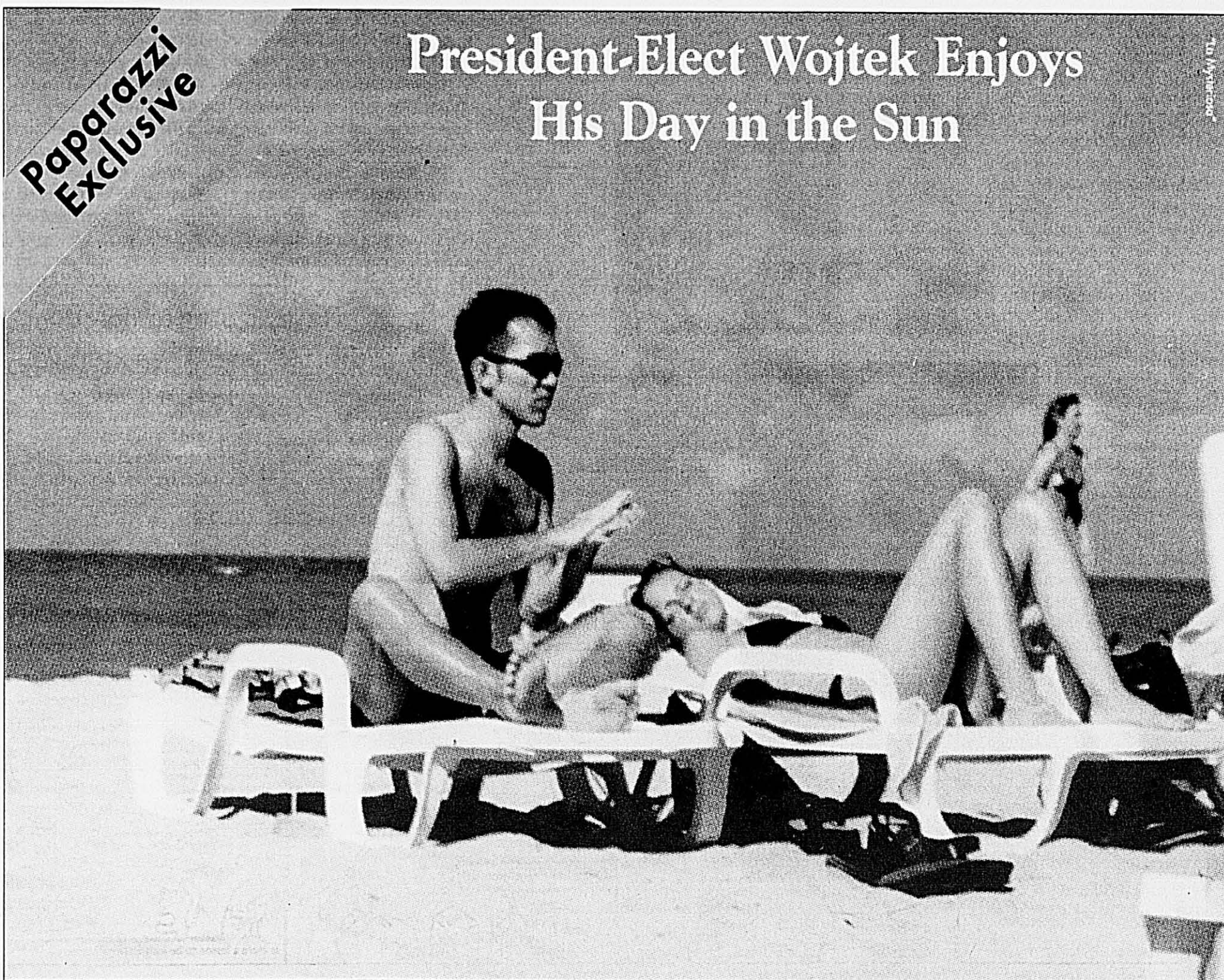
60 years ago: A Daily editorial commented, "His Eminence Cardinal Villeneuve declares that female suffrage will undermine the 'hierarchy of families.' To this we say if such a thing exists in modern times, it is not consistent with our alleged principles of freedom and democracy, and who is Quebec to set herself up against such magnificent principles?"

## THE MCGILL DAILY

News: Monday 4:00 to 6:00 pm

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Photography: Monday 5:00pm



## President-Elect Wojtek Enjoys His Day in the Sun



# The Walton Mountain

*Basketball great and broadcaster Bill Walton and the psyche of sport*

BY TAL PINCHESKY

tured commentator on The NBA on NBC.

In 1996, a group of panelists were assigned to select the 50 greatest players in the history of the National Basketball Association.

Accompanying such legendary figures as Michael Jordan, Larry Bird, and Wilt Chamberlain was a man named Bill Walton. Walton was hardly a surprising choice on the list of 50.

Walton has managed to become among the most heralded sports commentators in North America and has established a high-profile reputation as an athlete with more than just one opinion, many of which he shared with *The Daily*.

Walton's reputation as a player emerged from a stellar career as a student-athlete at UCLA, where he won two NCAA championships, contributed to an NCAA record 88 consecutive-game winning streak, and earned Academic All-American honors three years in a row.

His professional career began when he was selected first overall by the Portland Trailblazers in the 1974 NBA Draft. Over the course of his professional career, Bill Walton won two NBA championships, the Most Valuable Player award in 1978, NBA Playoffs MVP in 1977, and NBA Sixth Man Award in 1986.

In recent years, Walton has established himself among the pre-eminent sports broadcasters, as indicated by his constant occupation with either printed columns, online mailbags, or weekly broadcasts. In 1993, Walton was inducted into the Basketball Hall of Fame. A more notable accomplishment is the Emmy that Bill Walton received in 1979 for his work on an environmental documentary filmed on location in the Philippines.

In his conversation with *The Daily*, Walton outlined the difficulty he initially faced in making the transition from athlete to speaker.

"All I ever wanted was to play," Walton said. "When I was younger I was very shy, awkward, with red hair and freckles, and a speech impediment. I had no idea what to do after basketball."

In his first few years after retiring from the NBA, Walton found it nearly impossible to find work as a broadcaster.

"Television was a natural decision for me, but no one would hire me and this really motivated me," Walton said. "Finally I got a chance to do a CBA [Continental Basketball Association] game on the radio for no pay. The team actually folded the day after the broadcast."

Eventually Walton would receive his big break with CBS and he is now a fea-

## BERRY-EATING, POT-SMOKING...

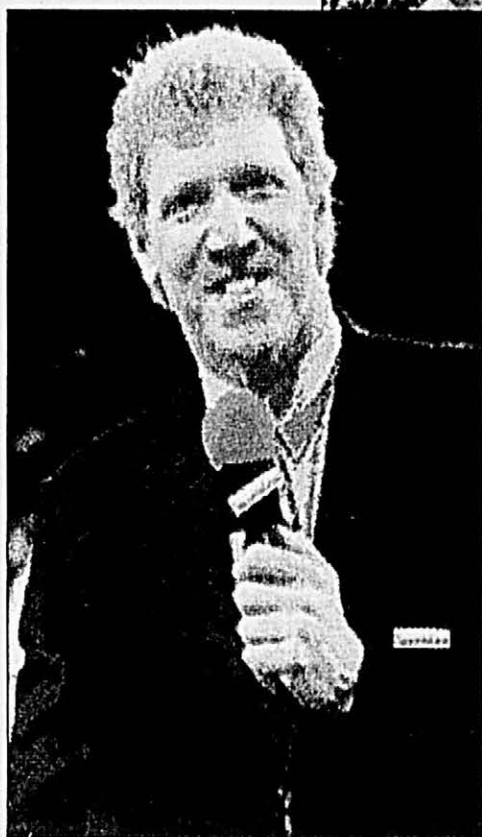
In a September issue of *Sports Illustrated*, Bill Walton's 1976-77 Portland Trailblazers team was listed among the top five teams of the century. The accolade focused primarily on the individual aspects of the team, describing Walton, the leader of the team, as "a bearded, berry-eating, pot-smoking, left-leaning, Dead-worshipping pivotman."

Walton was caught off guard by the description, saying that he avidly disavows the better part of the terms used to describe him, although he admits that he is a Dead-worshipper, having attended over 600

“Most purists say things like ‘higher players’ salaries and increased league expansion ruins the game.’ But how many people are willing to take the necessary financial hit.”

Grateful Dead shows.

Walton looks back fondly on that Portland team. "That's where I played my best basketball. That was a very special team. Not only were we the youngest team to win the championship, but we were also the only team to win the championship in their first appearance in the playoffs. The fans in Portland made me the best player I could have been."



This unique image that seems to have followed Walton from his playing days is a natural progression from his upbringing in San Diego and his hippie-athlete persona.

"I was always taught by my parents to think for yourself," says Walton. "I was taught to question authority and I encourage everyone to do that. I have my interests and I definitely pursue them. I consider myself a concerned citizen who cares about the future."

## ATHLETE AS ROLE MODEL

Walton was certainly intent on addressing the array of professional athletes that have faced a variety of criminal charges over the past few years. Cases such as football's Ray Lewis, hockey's Kevin Stevens, and baseball's Darryl Strawberry, in which athlete's legal improprieties have become public knowledge, have cast a particular light on the modern athlete.

"Sports is a reflection of our society," Walton commented. "In years past, the myth was that sports was the good side of society, like a religion. This is how sports was portrayed when I grew up, everything was

wonderful.

"Today things have changed. In some ways, the way that the media has changed has made the world a better place. It exposes sports as closer to real life. The biggest problem is that, in our changing culture, athletes are beginning to think that people owe them. It creates an envy that fosters irresponsibility."

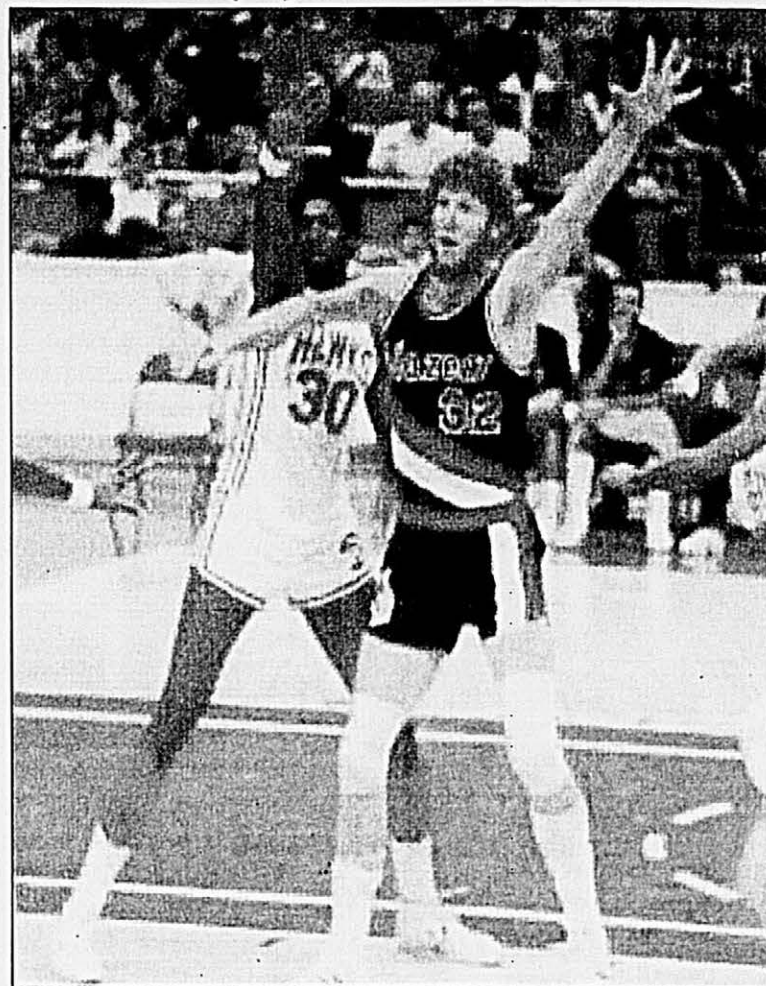
Walton outlined the tedious balance of increased media scrutiny: "The fact is that ultimate happiness is determined by how the ball bounces. It happens to everybody. That adversity actually made me happier, although I do wish that I could have played longer."

Many sports purists have also outlined a flaw in contemporary sports that is fostered by the increased reliance on big business.

"Most purists say things like 'higher players' salaries and increased league expansion ruins the game.' But how many people are willing to take the necessary financial hit? In some instances, expansion has actually helped the game, but it does create a catch-22. But again, who is going to say 'I'll take a pay cut.'"

The dynamics of being an athlete in today's society are completely different from a few years ago. As the stakes become progressively higher, the magnifying glass with which these players are observed becomes more scrutinizing. Walton, more than anything, emphasizes that today, more than ever, sports is a business.

Just as these dynamics have changed



between now and then, the athletes, in terms of persona and psyche, have also changed. A multitude of factors have facilitated a more refined physical specimen, but Walton warns of the pitfalls of these genetic and technological advancements in sports.

"Today is a different world," Walton says, "Today's athletes are better developed and stronger." Walton warns, though, that many athletes today might be losing perspective.

"Life, though, is always about what comes next. John Wooden [Walton's coach at UCLA], who had the greatest impact on me other than my mother and father, was always positive and was always about moving for-

ward. The best thing to teach young people is that work is fun, but that hard work can be more fun."

Most importantly among the concerns of today's student athletes, Walton emphasizes the role of education in this exchange. The education that these young men and women receive is priceless and, as such, acts as a fair medium of exchange for the viability, financial or otherwise, of school athletic programs.

To say that Bill Walton is among the most familiar and authoritative figures in sports broadcasting does not necessarily mean that his ideas are in accord with the

“I was taught to question authority and I encourage everyone to do that. I have my interests and I definitely pursue them. I consider myself a concerned citizen who cares about the future.”

ward and recognizing that there's always something else."

## TODAY'S STUDENT-ATHLETE

The stakes of collegiate sports are ever-increasing, with major TV networks pumping money to US colleges for the rights to broadcast games. As the stakes get higher, student-athletes are demanding a cut in the massive windfall the colleges earn from the TV contracts.

"They do [earn compensation]. They get a scholarship. If they want some money they can get a summer job. People are always giving athletes things, encouraging a sense of entitlement, which is a negative

general consensus. Certain Walton opinions have inspired the ire of his contemporaries.

An example of such backlash occurred last June, when New York Knicks forward Larry Johnson verbally lashed out at Walton. Johnson was reacting to Walton calling him "a disgrace" following a New York loss. Regardless of the popularity of his comments, Walton's popularity as a broadcaster and even as a character stretch as far as the horizons of organized sports.

Bill Walton has many conquests as well as many failures that adorn his life. But, above all else, he has opinions. Just as important as having these opinions, love him or hate him, people who enjoy sports want to hear what Bill Walton has to say.



# CARNAVAL DA BAHIA

BY EMILY ROSENBERG

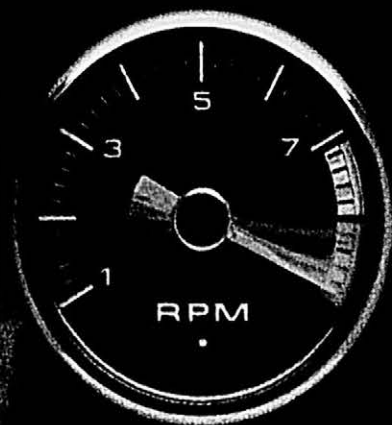


To the sound of afro-rhythms and samba the city of Salvador celebrates Carnival 2000. Preparations for this week-long revelry began a full year ago, with public drum rehearsals and the construction of decorations. This year's celebrations are especially intense in honour of the 500th anniversary of the discovery of Brazil by the Portuguese.





# It's your world



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## Say a Prayer for Kubrick

### Save your money and skip Mission to Mars

BY KARL GOWENLOCK

It has been just over a year since Stanley Kubrick died and with the release of *Mission to Mars* he is undoubtedly rolling in his grave.

*Mission to Mars* seemed like it was going to be a movie that followed in the tradition of *2001: A Space Odyssey* (Kubrick's 1968 space exploration masterpiece), the epic that first realized humanity's encounter with extraterrestrial intelligence provides an opportunity to discover the true nature of humanity. Finally, a movie that would make use of all the new special effects to attempt something more intellectually challenging than an asteroid threatening the Earth. It would be one of those rare miracles where the mighty resources of Hollywood would come together to produce something more than a series of exciting images pasted together with inconsequential dialogue.

But nothing could be further from the truth. Even by the standards of a comet movie, this was a flop.

The story seemed promising enough. The year is 2020. The first manned mission to Mars has successfully established itself on the planet. After making some kind of monumental discovery, however, the crew is mysteriously wiped out. One last scrambled and cryptic transmission is sent back to

Earth and a rescue mission is hastily put together and sent to find out what happened. The story follows the progress of this rescue mission.

Brian De Palma, whose recent credits include *Snake Eyes* and *Mission Impossible*, unfortunately turns this promising story into nothing more than a display of expensive special effects. Granted, the effects in this movie are impressive. The film was made in close collaboration with NASA and claims to be a realistic representation of what NASA plans to be doing in twenty years. *Mission* features several scenes inside and outside the World Space Station (now under construction), and it is supposedly as technically accurate as possible.

The scenes of Mars are also impressive. Filmed mostly on a 55-acre Hollywood-style Martian landscape, the shots look very realistic and are low on the computer-generated fakeness factor. Computer animation is used, however, to create an alien which is far from real-looking. I will never understand why they stopped using puppets for this kind of thing.

Aside from the special effects, *Mission to Mars* is a complete disaster. The cast, which includes Tim Robbins (*Bob Roberts*, *The Shawshank Redemption*), Gary Sinise (*Apollo 13*, *Snake Eyes*), Don Cheadle (*Out of Sight*), Connie Nielsen

(*Rushmore*), and Jerry O'Connell (*Scream 2*, *Sliders*) performs as well as can be expected given the all-around crappy script. The dialogue is some of the worst that I have heard in any movie.

Attempts to give the characters depth and real life problems are a complete failure. These scenes seemed tacked-on and are not at all relevant to the story. The plastic dialogue only makes the characters seem less real. Their only effect is that they ruin the momentum of the story. Even the dialogue that is related to the plot is poorly written and unrealistic, doing nothing to create any sense of suspense. Perhaps most disappointing about this movie was the lack of any of those great philosophical questions that were so important to *2001*. And the ending is typical and predictable.

This movie was a disappointment. Perhaps my expectations were too high. Maybe I was thinking that this was going to be another *2001*. But I would have been happy with another *Armageddon*. I can still appreciate a strong special effects/action movie. But in trying to be a serious movie, *Mission to Mars* became a bad action movie.

Do not pay to see this movie under any circumstances. Rent it for the special effects when it comes out on video, but watch it with the sound off.

*Mission to Mars is now showing in theatres everywhere, including Mars.*

## MC GILL DAILY CULTURE

Wanna read about how university campuses are outlawing Napster?

Turn to page 14.

Check out our review of Liao Shiou-Ping's latest exhibit.

Go to page 15.

Or looking for a new CD?

See page 18.

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# Napster: A Student's Best Friend

*MP3 downloading software banned on university campuses*

BY GABE FLORES

This time last year, the record industry was up in arms over the popularization of mp3 files and the threat they pose to the industry's profit margins.

Now, with the advent of Napster, a software that turns every users' computer into a server for these music files, the Recording Industry Association of America (RIAA) has launched a lawsuit claiming damages for the transfer of copyright music.

Napster was the brainchild of 19-year-old Shawn Fanning, a computer science major at Northeastern University in Massachusetts. In Napster's brief existence, it has grown to a phenomenal size, mainly due to its user-friendly interface and mp3-searchable index, on every university campus. Users in dorms and residences with their high-speed connections look to Napster to grab both the latest music, such as D'Angelo's *Voodoo*, or classics, like The Beatles' *White Album*.

Unlike previous clients, including browser based software and pirated-music sites, Napster functions in a fashion similar to ICQ and iMesh. It allows users to gather in chat rooms according to different genres of music, and can even offer a glimpse into another online user's mp3 directory. From that point, it is simply a question of clicking on the song of interest. Depending on the

respective party's internet connection, the mp3 can be downloaded in as little as 15 minutes.

Most recently, the IT administrators at the University of Indiana have banned the use of Napster on their network, citing excessive bandwidth consumption. However, in a call-to-arms approach, students have united to form a "Save Napster" committee, in cahoots with the university administration, which claims that little or no consultation with the student body was done before banning the use of Napster. Students

Against University Censorship, formed by two disgruntled students at U of I, say that the university's administration "should work with the students and come to terms with issues instead of taking complete control of the student's information-technology and entertainment resources."

Ken Mow, network administrator for McGill's residences, was unaware of Napster when reached for comment on the issue. However, he did say that in the

past month alone three students have been caught with FTP servers set up in their dorms. Using monitoring software, Mow can localize excessive bandwidth consumption on the 100baseT lines to individual residences and from there isolate the specific network socket using more sophisticated software. Students are then summoned to the university's IT offices and given an outright "cease-and-desist" order.

Shawn Fanning, who dropped-out of university to establish his company in Silicon Valley, admits that Napster is still in its prototype stage, but that cosmetic changes and a smoother interface are on the horizon. To date, it is estimated that Napster grows by about 25 percent per day, with an estimated million users at any given time.

Napster's ban on university campuses extends beyond the American border. The University of Guelph and Western Ontario have also issued bans on Napster for the same reasons, citing excessive bandwidth consumption that

slows internet traffic to a crawl. IT administrators claim that research, university affairs, and web browsing suffer when in some cases, 60 per cent of the bandwidth is used by mp3 files, some of which are larger than 20 megabytes.

In light of the RIAA's lawsuit against Napster, several questions arise concerning how record companies will deal with the issue of mp3s and pirated digital music in the future. Napster, it seems, is not at the center of the problem. Already, CuteMX from Globalscape mimics Napster's functions with the added feature of searching for GIFs and JPEGs. Furthermore, FTP and Hotline servers continue to offer pirated music with impunity, often requiring users to click an ad banner before receiving a login name and password, thereby making the entire operation more lucrative.

As representatives of the big record labels, the RIAA launched a lawsuit last year against Diamond, the company that came out with the Rio Mp3 player. Although it was subsequently dropped, the lawsuit sparked debate over where the liability of tech firms ends and that of its consumers begins. With an entire generation oblivious to intellectual property and copyright, and an online Secure Digital Music Initiative that is still in its infancy, consumers are flocking to Napster and analogous clients that offer instantaneous-but more importantly free-music downloads.



CULT.HIT

## THE PERILS OF PROSPERITY

BY TYLER HARGREAVES

In the West, the level of prosperity and indulgence is unrivaled. Those of us watching the American stock market have been living in a bull market for longer than anyone ever has before. Economic growth in the West has pushed our comfort level to new highs as we enjoy unparalleled wages and low inflation. The unemployment rate in Canada is down to 6.8 percent, the lowest in recent memory.

Not everyone is enjoying the good times, but this is admittedly a golden age. The Investment Company Institute says that 45 percent of 18 to 30-year-olds have investments in the stock market. That means that one of the two people you sit beside in class is probably making a tidy profit on market growth.

As we find new ways to spend we are quickly forgetting how money is earned. Some students have debts and some have dividends. Those who benefit from the fruits of labourless investment reward themselves. The ability to make a quick buck off the market means that young people are planning to retire at 40 and not 65. We are gluttons who came of age in the 80s and blinked during the recession of the early 90s. Now we know little but growth and profit. A Dow Jones that excitedly broke 5,000 points not too long ago now teeters near 11,000.

This brings us to *Fight Club*. Briefly, *Fight Club* is a movie released last year that told the story of a group of men who meet every week to beat each other up. The group is started by a man who, despite his condo, luxury furniture, and secure job, is living a life without depth. He longs to feel something in this case fists—that will make him appreciate the air he breathes and the finitude of his existence. The club is an overwhelming success.

While the film is about our inner demons and the lack of male to male interaction in our neutral-gender society, it is also about prosperity. Living in the easy years means the search for something that provides an emotional and spiritual release takes on the perverse form of men damaging each others' bodies. The only way they can feel anything is by hurting each other. This is the ultimate in glutton-like indulgence.

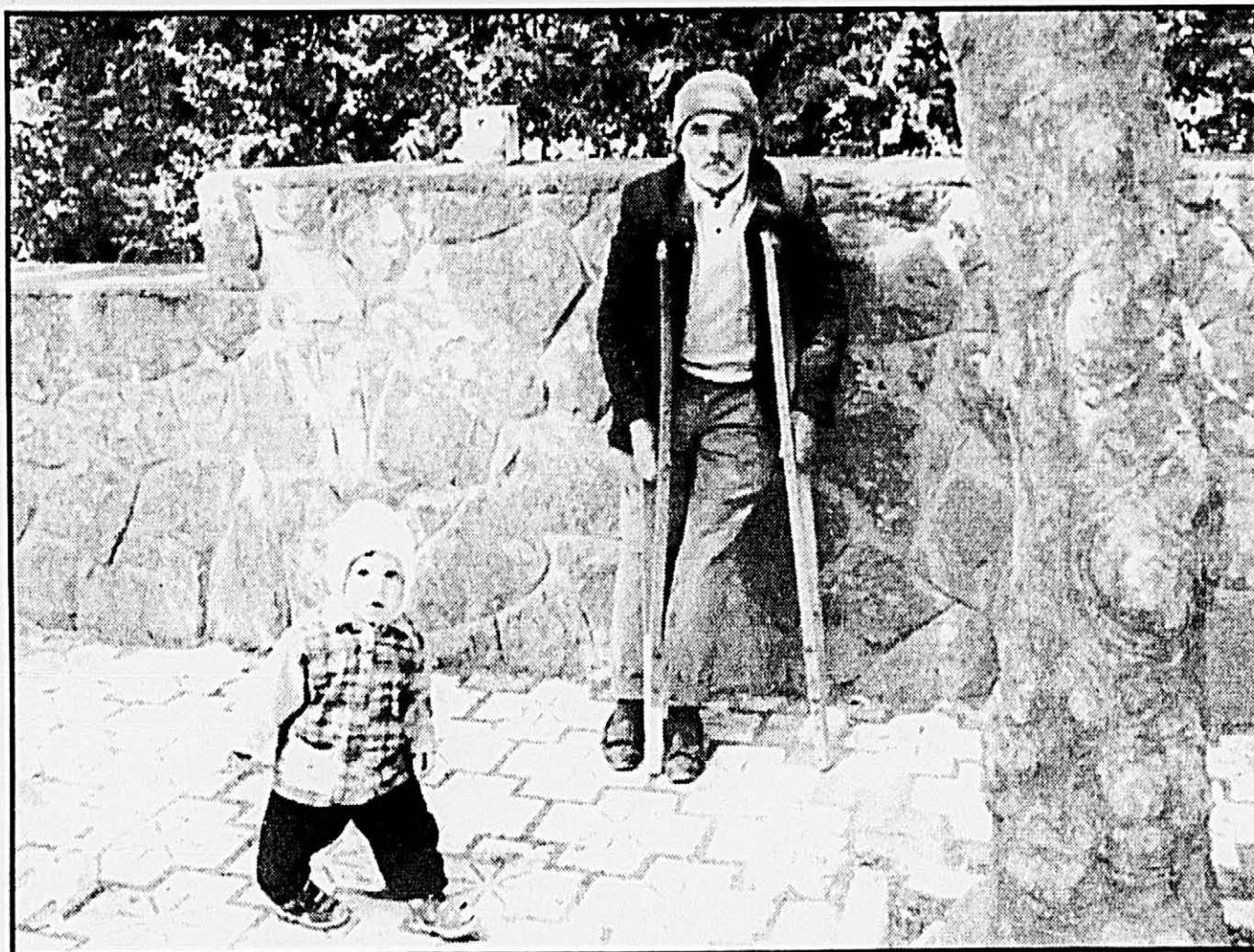
Our good years will come to an end. And while this does not mean armageddon, it may bring some hard times for the gluttons of the 90s. Half of our generation has recklessly put their money in the stock market. Those who are benefitting from the prosperity of our day often find themselves surrounded by the comforts that make up their life but do not give them a foundation of value, belief and feeling. It has been too easy for too long and the lack of substantial interaction and appreciation in our world means that when the market busts, there may not even be a bare bone structure of what human beings truly value and appreciate.

We've got it so good that when the bottom falls out, the gluttons of the early 21st century may have less than sedentary society has known in centuries.

## OFF THE DARKROOM FLOOR

ISTANBUL, MAY 1999

BY CELINE HEINBECKER





# A Quick Escape to a Poetic and Colourful World

Liao Shiou-Ping's "Gate and Seasonal Chats" an expression of philosophy and poetry

BY SARAH COHEN

Walking around the works of Liao Shiou-Ping is like entering a childhood dream: the brightest colors, the simplest shapes, and objects from everyday life, all ornamented with gold painting.

In such an environment, we can almost hear the sweet laugh of girls and boys playing innocently in the garden and smell the delicate perfume from the sumptuous Chinese flowers.

Liao Shiou-Ping travelled a lot in his life. He was born in Taiwan and studied in New York and Paris, allowing him to experience three different cultures and in turn, three artistic traditions. For this reason, his work is rich and his mélange of styles is interesting. It is a combination of traditional and contemporary art, of Western techniques and Oriental forms; of Chinese philosophy and Taiwanese folk art motifs.

The exhibition comprises three series: *The Gates*, *The Seasonal Chats* and *The Knots*. Liao, a specialist in printmaking, used various media in perfecting his canvases. With oil, watercolours and acrylic, through the technique of printing, silkscreen, and calligraphy, Liao Shiou-Ping creates a spiritual work. Promise, beauty and peace are some of his ideal and

part of the message that he wants to murmur through his art.

*The Gates and the Seasonal Chats* are the most poetic of the three series. With very simple motifs-cups, wine bottles, fruits or teapots-he succeeds in expressing strong feelings and enthusiasm. An impression of friendship and togetherness is brought out

from the still-life works, brimming with colors and gilded with gold leaf.

The artist uses symbols and metaphors so that his work stands meaningfully as a collective, yet strong enough to stand individually. The repeated teapot motif recalls the cozy teatime of gathering friends around a garden table and conversing innocently.

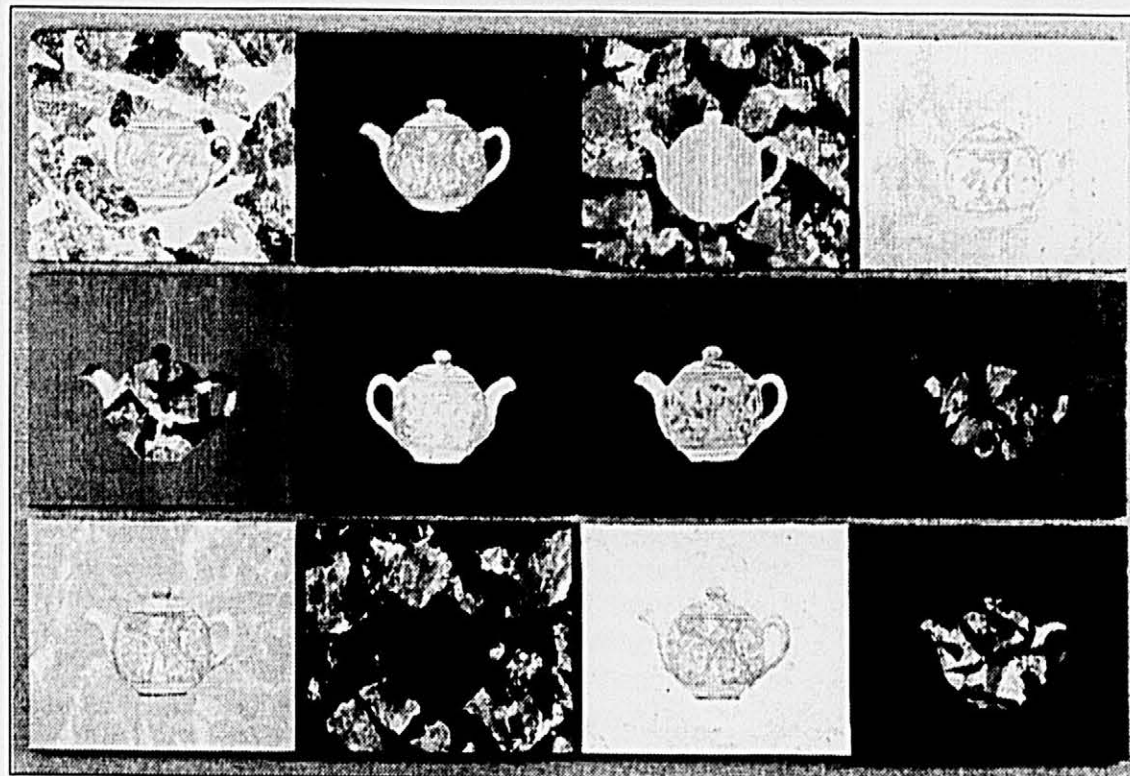
His forms are repetitive and always portrayed against the same background-a background composed of squares representing objects of everyday life or abstract shapes. But while this symbolizes a kind of continuity, the passing of time is one of the main themes. Seasons are often represented in his works, each

one materialized by different colors and shapes. In the "four seasons," a series of four paintings, the same pattern is repeated, while the combination of colours and collages are assembled in a different way. Gold, red, black, blue are dominant in different seasons.

Liao's "Knots" are less joyful. This series is made of black and white woodcuts done in a simple pointillist technique. The knots might reflect another period of his life, probably a more pessimistic one for.

Each painting expresses the artist's mind and the long series of *Gates and Seasonal Chats* convey his hope and expectation. Liao Shiou-Ping's heavily symbolic art, weathered by his experience and travels, is elegant even in its naiveté. The artist's hallmark rainbow motif best exemplifies this, capturing both his philosophy and poetry.

*Gates and Seasonal Chats will be on display at Marché Bonsecours (350 St. Paul St. W.) everyday until March 26, from 10 am to 6. The exhibit is organized by the Sino-Quebec Cultural Association, which can be reached at 844-8089.*



Of rainy and good weather (1995)

## Prospects Bright for Flashing Lights

Highlight from last month's Sloan concert was the opening act

BY SEAN SMITH

TORONTO (CUP) - "Yeah, I'm in the bathtub," admits singer, guitarist and musical wonder Matt Murphy of the Flashing Lights, purveyors of some of the finest pop music this town has to offer. "I hope you don't mind."

As Murphy speaks, the gentle splish, splash of the water around him only reminds me of the fact that he is freshening up for the five weeks his band will be on the road.

*The Front Man War* tour was supposed to be a send-off for Thrush Hermit, who were to call it quits at the end of the last show.

However, a high white blood cell count in the veins of their lead singer Joel Haskett forced Thrush Hermit to stay at home. *The Front Man War* ended up being a one-two attack with the Flashing Lights and Montreal's Local Rabbits.

"Thrush Hermit, Jale, Hardship Post and the Inbreds were all friends of mine who started in the same place and at the same time," says Murphy, pondering the list of bands from the Murderecord's roster who have all broken up over the past few years.

"It makes you think about where you are in respect to them. It's too bad really. It's lonely when someone in your neck of the woods calls it quits."

Murphy is no stranger to breaking up. His former band, the Super Friendz, called

it quits in 1997 after releasing two long players and an EP to critical acclaim.

The move from the Super Friendz to the Flashing Lights was a smooth transition, according to Murphy, as the Lights picked up where the Super Friendz left off.

As with Super Friendz, the Flashing Lights rely heavily on Murphy, whose penchant for straight up rock and roll which borrows from the best traditions of the last three decades, remains unchanged.

The group recently released *Where the Change Is*, an album plump as the ripest

as possible," states Murphy bluntly. "There are a few on the record that are just throw-aways but I wasn't afraid to make them really goofy. If you are going to write a pop song, you might as well make them as catchy and simple as can be."

"The kind of music I want to make changes all the time," he adds. "It has to be melodic for one. Not a lot of things I am hearing these days is really inspiring me. I heard the new Beck single and it was really predictable and almost cliché even for him. My instinct is to go for more sparser."

Simpler might be a better word for the Flashing Lights, although Murphy confesses to be currently enjoying a binge of more complex recordings including Brian Eno records.

"Any one who's heard *Where the Change Is* will find this funny, but there's a million things you can do with your record," he says. "You don't have to have freaky sounds on it, or some prominent Moog bit. The bass-drums-guitar combo isn't the be all and end all of rock music but there's so much you can do within that combo."

On that note, Murphy pulls the plug on the interview and the tub simultaneously.

With a new album to brag about, "High School," the band's second single in rotation at Much Music and with a fresh new scent, at least for the moment, Matt Murphy prepares to hit the road.

fruit with sweet pop tunes that are as melodically catchy as they are lyrically. While his hooks are simple, Murphy has no fear of walking the fine line between ripe and rotten when pushing for all the sweetness his songs can handle.

"I try to make my songs sound as trite



"It's about the music" says Haydain Neale

## Jacksoul Coming to Town

New label, new record breathes life into funk band

Haydain Neale seems to have stepped into what most groups worked tirelessly for: a record deal and the pick of producers to work with.

Once record sales of his independently recorded debut *Absolute* showed up as a blip on the sales radar of BMG, there was a frenzied scramble to sign the enigmatic Neale.

Fast forward four years. Haydain, a prolific song writer and composer has finally put together his sophomore effort, aptly named *Sleepless*. He's got the Canadian division of BMG, vikerecordings, behind

him, and the chance to record a video out in LA.

Starstruck? "Nah man, we're down with playing for the suits for 45 minutes, giving it all we got." But Neale continues, "It's all about the music...whether you play for suits or a group of college kids, the energy's the same." With an emphasis on the live act, checking out this group before they make it big might not be a bad idea. —Gabe Flors

*Jacksoul plays Le Swimming (3485 St. Laurent) this Wednesday night at 9:30pm.*





# Escher Between Art and Family

*Featured film at upcoming festival offers view of artist's life and works*

By ANDREW GOLISTEIN

M.C. Esche. Mathematical genius or cookie-cutter doodler? The coming 18th International Festival du Film Sur l'Art includes a short film trying to explain the achievements of artist M.C. Escher. *Metamorphoses: M.C. Escher* is a presentation of his artwork and diary entries which reveal an enigmatic artist whose dedication to his art often consumed him above all else, including his family and friends.

Maurits Cornelis Escher was born on June 17, 1898 in Leeuwarden, Holland. His father recognized his son's aptitude for design and enrolled him at the School of Architecture and Decorative Arts in Haarlem. Although Escher's father hoped that architecture would lead to financial stability, graphic art was his son's passion. During school, S. Jessurun de Mesquita, whose unique personality influenced Escher's further development as a graphic artist, instructed him in graphic techniques.

Escher maintained a life long intimacy with his diary and wrote down his thoughts and inhibitions. Along with footage of Escher as an older and renowned public figure, the documentary enables the viewers to learn about Escher's human side. Escher confessed that he was apprehensive to let on that he did not share his father's dreams to become an



Street in Scanno

architect, and in the diary entries shown in the movie he revealed his continual struggles with sex, women, and his addiction to cigarettes.

In 1925, Escher moved to Italy, where

try groups. Escher understood the 17 plane symmetry groups described in Pólya's paper, even though he didn't understand the abstract concept of the groups discussed in the

“ I have often felt closer to people who work scientifically than to my fellow artists. ”

he became intrigued with the panorama. There he met his future wife, Jetta Umiker, the daughter of a Swiss industrialist. Although they were to remain married for most of their lives, their relationship fizzled as the artist's passion evolved into an obsession. The man who once described himself as “an idle cricket in a world of ants” observed his natural surroundings as a source of inspiration, but failed to observe that his wife was lonely and distressed.

In the 1930s, Fascism in Italy made life impossible for Escher, his wife, and their young children. The family decided to move to Switzerland. Shortly after, Escher embarked on an important journey to the Alhambra in Granada, Spain. The Moorish tiling he saw there fascinated him. Some time after his visit he read Pólya's 1924 paper on plane symme-

paper. This contributed to his highly original mathematical approach to graphic design.

Escher's work appeared in science museums rather than art galleries.

“I have often felt closer to people who work scientifically than to my fellow artists,” he once said.

The documentary contains some footage showing Escher in his later years, revered by most critics and comfortable in his own stature as a great artist. Twenty-seven years after his death, Escher's work continues to grow in popularity. His work, which he always struggled to attach to the realm of mathematics or art, still stands as the product of a brilliant mind.

Information regarding the film festival is available at [www.artfifa.com](http://www.artfifa.com)

# Film Festival Will Dazzle or Dismay

*Art on art interpretations extend over different genres and fields*

By TYLER HARGREAVES

The last thing that we need is another festival. I'm not going to bother counting up how many we have in this joie-de-vivre city because we are all familiar with them. And yet who can argue with the attractive possibility of having worldly talent from a particular field gather in our town for any amount of time. Regardless of your own personal predilections, the opportunity that a festival presents to drop yourself into a new cultural form or tradition is very tempting.

The 18th Festival International du Film sur l'Art is just such an opportunity. The Festival presents a wide spectrum of films that deal with art forms including music, painting, and literature. The films are of varied international origin with some home-grown talent, harvested in the hopes of seeding our own fields.

Many different movies are being shown. One from the UK called *<ABBA Story>* about some obscure disco group from Sweden; the Belgians have turned inwards with a feature on Magritte; and to round out the eclectic mix comes a film from Italy about twelve contemporary sculptors who pay homage to William

Faulkner's greatest novels.

It would be quite difficult to see even half of the movies being shown during the festival. The venues are spread across town and the range of movies being shown is remarkable. There is no guarantee that these films are all good or that even some of them are good (see review this page), but the idea of films about art has a navel-gazing quality that is attractive. Among the many roles for art is the ability to reflect the work of other artists.

Using film as a medium to represent art offers some particularly unique options for interpretation. Though no medium is free of bias imposed by form, film can use this bias to its advantage. By taking one person's, or a group of people's art and judging it through cinematic representation, the moviegoer's understanding of the subject evolves from an unshaped block of clay into a distinct impression.

For instance, the many levels on which the Italian film mentioned above is interpreted are remarkable. As a work of art, the movie examines and judges the works of art of twelve sculptors. These sculptors themselves are examining the works of art of a writer. The incestuous nature of these relationships is at once both revolting and

attractive. The apparent strength of this festival is its willingness to mix this artistically entrenched film with what seems to

be virtual pulp such as the James Bond movie.

Art on art is not unique and is rarely

noteworthy. This festival opens a new door on an artistic endeavour that could be very rewarding or very sickening.



Turandot à la cité interdite



# Less Obscure Art

## *Bleu Risque exhibits paint-and-photo fusion*

BY JEAN EDELSTEIN

Art lovers who want art to be obscure, confusing, and provocative will not be enthralled with Rafael Sottolichio and Martin Bureau's joint exhibit, *Bleu Risque*. Less persnickety observers, however, should check out this interesting, if not earth-shattering, display. Bureau and Sottolichio are up-and-coming artists who both incorporate photography into their paintings.

Bureau's works feature fairly straightforward images reborn through use of colour, brushstrokes, and juxtaposition. "Think: L'illusion d'une profondeur" is presented on two canvases set side-by-side. On the left, a man is depicted in orange tones gazing into a mirror that reflects his face and the edge of a roadside billboard and bridge. On the right, the billboard image is magnified and the edge of the road given more detail while the whole image is overridden by a greenish cast. Both images, while rendered with painstaking accuracy in terms of proportion, are done with blurred, generous brushstrokes that impart a distinctly dreamlike quality.

Similarly whimsical is the scene depicted in "Rose obscur" of a man sitting alone in what appears to be a makeshift movie theatre. The projector behind him displays an image of an airplane on the screen. The plane appears to be either exploding and falling or releasing something (Bombs? Napalm? Crop-dusting chemicals?) on the world below. A window in the room displays a world outside that is comprised entirely of a sunny blue sky and fluffy, happy clouds, giving a sense of isolation to the scene. The man holds in his hand some kind of document, the nature of which is indiscernible, as it is comprised of a mosaic of orange and pink squares. The slight weirdness of the scene makes it seem that Bureau may be illustrating something that came to him in a dream.

Sottolichio's works are more thematically consistent: they all concern the sky. Half feature skyscapes themselves-large canvases with brilliant blues, whites, and grays coming together to create vibrant clouds and spacious skies. Some of these works, slightly transparent, are suspended from the ceiling and illuminated by spotlights from the floor. This produces a sun-

lit, natural effect.

The other portion of Sottolichio's display consists of planes'-eye-views of landscapes. "Paysage de Santiago" turns a view of fields and roads into an intricate geometric pattern that could be viewed either abstractly or as a reproduction of an actual photograph. "Paysage de Chile," a similar work, is a "table-painting." The canvas is horizontal, supported by four table legs. This allows the viewer to not just appreciate the work from a traditional, straight-on view, but to wander around the table and consider it from different perspectives.

It is unlikely that any of the works in *Bleu Risque* will cause art buffs or other artists to have an epiphany. However, as an example of the nuanced nature of every individual's visual interpretation of the world, it is certainly worthwhile - an unimposing and generally appealing exhibit.

*Blue Risque is at Observatoire 4 (372 St. Catherine St. W.) until April 8th. Hours are Wednesday to Saturday, 11:30 to 5:30. 372 Call 866-5320 for more information.*

# MDF Fosters Talent

## *New shows continue to impress audiences*

BY MOSE BUCHELE

McGill students are not given enough opportunities to showcase their talent and courage. It is therefore heartening to be given the chance to enjoy the productions of the 12th anniversary of the McGill Drama Festival at Players Theatre.

Wednesday night's festival roster included performances of *Shaytaan's Corner* by Hadar Talib and *The Death of Venice* by Toby Andris.

*Shaytaan's Corner* is a short Surrealist piece directed by Tamara Miller. It tells the story of Saif (played by Zubin Driver), a young student who is afflicted by disturbing visions. It unfolds against the backdrop of 1975 Iraq, where the military government is becoming more oppressive. The stage set was a nice representation of a commercial city block. Character development is kept to a minimum, as the play shifts from ghostly visions to conflicts between citizens and government thugs.

Political analysis of the situation in the Middle East is addressed briefly and incidentally. The play is primarily concerned with the bizarre visions of Saif, who re-lives past traumas and communicates with ancient spirits. Courtney Sunday gives a strong performance as the ghost Fatima, as does Karim Ali as Abu Muhammad the shopkeeper.

The second play, *The Death of Venice*, treats the lives of Venetian artists as they deal with the fact that their city is being flooded by the sea. The plot follows a budding romance between a poor young poet played by Terence Metz and an aristocratic art history student played by Emma Munroe. Both actors do well in their roles. What makes Metz' skill doubly impressive is that just a month ago he starred in the Tuesday Night Cafe production of *Wilhelm Reich in Hell*. Though the two roles are dissimilar Metz has brought to the character of Dante Riello the same frantic energy that distinguished him as Reich.

Toby Andris couldn't have chosen a

better backdrop to deal with the themes of love, art and romantic idealism. Venice, which is simultaneously the site of so much beauty and so much sentimental cliché, is the perfect metaphor for the relationship that develops between the leads. The play is peppered with references to previous artistic treatments of the city, and is especially recommended to Italophiles and anyone with a love of literary allusions.

The first half of the play is more entertaining than the second, which gets a bit redundant in its meditations on love and loss. On the whole, though, Andris and director Todd Meldrum do a good job of turning a city into a main character.

*Both The Death of Venice and Shaytaan's Corner will be shown again on the 11th, 13th and the 16th of March. For information about these or other shows call the Player's Theatre, on the third floor of the Shatner Building at 398-6813.*

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# Daily Publication Society (DPS)

**Special General Meeting (SGM)**  
Thursday March 30, 2000 @ 4pm  
Place TBA

The Election of the DPS Board of Directors will take place at an SGM. Nominations/applications extended to March 23.

Applications for CRO and Judicial Board are also being accepted at this time. Nomination kits for all of these positions are available at the Daily/Délit, room B07 Shatner. Please watch for further announcements.

For further information

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Speakers addressing: the ethics, culture, bioprospecting, political economy, science and methods of patenting and biotechnology

4:00-5:00

Round table discussion

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## CD REVIEWS



BLACK SCIENCE LABS  
DJ TEEBEE  
(CERTIFICATE 18)

You don't need to go to Tokyo Bar on Tuesday nights to get your weekly dose of drum n' bass any more - DJ TeeBee's *Black Science Labs* is arriving in stores on March 27 and is the essential addition to the party lover's collection.

DJ TeeBee has been working the London scene for quite some time now, but has only recently signed on to Certificate 18 Records, known for their innovative, experimental albums. With this deal, the young Norwegian artist has been able to work with other up-and-coming DJs, such as K (a.k.a. POLAR) to create a futuristic sound on *Black Science Labs*. This is DJ TeeBee's first LP and is bound to thrust him into the spotlight. In the past, TeeBee's singles have filtered into the sets of DJs Andy C, Ed Rush and Optical, to name a few.

*Black Science Labs* isn't afraid to show a little variety. Bad-ass, night-time beats such as "Space Age" and "Stolen Documents" make you feel like a special agent under cover as you wander around campus, your discman pumped to full volume. But these fill-the-dance floor tracks are balanced well with chillin'-at-the-bar tracks like "Life Pod" and "Redwind," featuring lyrical flute and guitar licks. TeeBee credits his love for downhill skiing and kung fu fighting for inspiring the unpredictable, cutting-edge sound he is known for.

While drum n' bass has been steadily gaining strength in the fight for the "new music" title, DJ TeeBee gives it fresh blood to force it into the next round. "We've got the technology to create a complete new music now, but some people are still stuck in the same old routine, walking old territories. It's time to fuck up the rule book."

-Rachel Horton



DRIVING THE BLUES AWAY  
STEVE ROWE

I hate listening to the blues if they aren't live. But if you have the urge to listen to the blues canned, and you don't have your favourite four-piece at your disposal, Steve Rowe's debut CD may be able to fill the gap if you're open to a few musical surprises. A mixture of Chicago Blues

with a New Orleans jump blues influence, Rowe creates a very energetic sound which in many cases makes you want to get up and dance.

If any critique can be made of this first effort from Rowe, it is that the raw feel of the live blues experience does not shine through. Every song is carefully crafted, and little is left to the ear's imagination. It could be another example of the shortcomings of digital recording in certain areas.

Steve Rowe is a solid vocalist and his guitar solos are inspiring, but Rowe is clearly not a straight blues man, and the disc is aptly named *Driving the Blues Away*. However, the inclusion of horns, sax, keyboards and female back-ups are what give this music its distinctive flavour and clearly what has made Rowe hugely popular on the Montreal Blues scene over the past 20 years.

Bear in mind the dominance of vocal sound dominates this blues recording, and that it is incredibly difficult to replicate the live blues sound on any format as "clean sounding" as CD. But despite those difficult obstacles to recording, Rowe does succeed at communicating his version of the blues in a way that will at the very least bring more people out to see the real thing.

-Jason Rebel



MACHINA: THE MACHINES OF GOD  
SMASHING PUMPKINS  
(VIRGIN)

This is a time of "maybes" for the Smashing Pumpkins, one the most successful alternative bands of the 1990s. Maybe this is their last album. Maybe it's their best album. Maybe D'Arcy's gone for good. Maybe Jimmy's back for keeps. A few things are definite though. Montreal's own Melissa Auf Der Maur has defected from Hole to play bass on the Pumpkins' 18 month world tour. Secondly, this latest Smashing Pumpkins effort, *Machina: The Machines of God*, delivers.

Clearly a creative extension of Mellon Collie and the Infinite Sadness, it offers the most mature and developed sound that Corgan and company have ever managed to make. Walls of textured rhythm, guitar melodies which rise to deliver monumentally cathartic moments with lyrics which show that Corgan's poetics have developed since *Siamese Dream*, all combine to give the seasoned Pumpkins listener something to remember and ponder when the songs end. The verdict: this album grows on you like a fungus.

It's a sound that just fits, but itself proves to be an amalgamation of all they've learned while not being a reduplication. Chamberlain's return is visible on several tracks which show the infinitesimal difference between a drum machine and the real deal. D'Arcy's bass, surely not to be instantly replaced by Auf Der Maur, gives "Cure-like" bass-lines to songs like

"Wound." Keyboards are incorporated in genius-like ways by Corgan on several tracks. The artistry of songs like "This Time" and "Try, Try, Try," with their painstakingly arranged melodies are truly a triumph for anyone that realizes the love that Corgan puts into his work.

Here is a developed Pumpkins sound, balancing bass with guitar melodies for the first time in a way that U2 and the Cure had perfected in the 80's. "Try, Try, Try" is simply just beautiful. Images jump out of Corgan's metaphors in lines like "down in the heat and the summer rain of the automatic gauze of your memories" and the chorus pulls you closer and closer until you feel yourself sinking inside the song, just like you have while listening to their other masterpieces. Think of "Disarm" and "Today" and "Thirty-three" and "1979" and just extend the recipe. The experiment that was *Adore* ends here. The Pumpkins are back, the only question that remains is for how long?

-Jason Rebel



FABE  
DETOURNEMENT DE SON  
SONY FRANCE

One of France's premier rap artists, Fabe, gives a telling account of his self-empowered state of mind on his latest LP, *Detournement de Son*. This is his third album within the last four years and he continues to lay down rhymes or simple lyrics that have no hidden agendas. He wants his listeners to understand where he is coming from and where he is going within the french hip hop genre. Fabe does not aim to embrace images of the mafia or any other images of criminal activity. He chooses to embrace the goals of spreading positive vibes of self-empowerment and respect for one's ancestors in life.

*Detournement de Son* is an expanded approach of his style from *Befu surprend ses freres* (1995) and *Le fond et la forme* (1997). Fabe is a member of Sacred Connection and the group proclaimed leader, Cut Killer, produced this album. Similarly, Cut Killer and Fabe compliment each other in that they both treat the french rap genre as a business which enables them to have fun through influencing the younger generation to increase their knowledge base.

Cut Killer understands Fabe's vision and adds a variety of beats to the lyrical mix. Jazz instrumentals and hardcore metal beats can be heard on a number of the tracks. Fabe is on a mission to spread knowledge of his hip hop culture outside of France. He states that every culture can learn something from each other and he does not believe that there is one superior culture. Check it out, Fabe is definitely a man with high aspirations and his musical philosophy is crisp and clear.

-Ricky C. Gordon



## daily classifieds

Ads may be placed through the Daily Business Office, Room 8-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication. McGill Students & Staff (with valid ID): \$4.75 per day, 3 or more consecutive days, \$4.25 per day. General Public: \$6.00 per day, or \$5.00 per day for 3 or more consecutive days. Extra charges may apply, prices include applicable GST or PST. Full payment should accompany your advertising order and may be made in cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office or call 398-6790. WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damages due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

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## ...endnotes

### THE LONG DEATH WATCH ENDS

It's been like watching a wounded animal search for a place to die over these last 14 months. Everytime I walked down the Main, I saw Los Farrolles, the pitiful Mexican place at St. Laurent and Pine, struggling to stay afloat. Sale on burritos one week, fajitas the next. Hey look, they redecorated. Again. The one thing you never saw was customers. But now, gentler readers, the agonizing wait is over. Los Farrolles has now shuffled off this mortal coil, taking its zero loyal customers with it. Best wishes to the all-you-can-eat Lebanese buffet that's opened in its place. Now, we just have to pray that Pita Pit follows the Farrolles to lame restaurant heaven. -Steve Barker

### SSMU GOES SLUMMING

If participation at the recent SSMU-sponsored protest was lacking, perhaps the organizers need look no further than their own posters for the reason. Despite all other shortcomings, our student government has distinguished itself with slick posters this year. The open meeting posters were beautiful, worthy of a

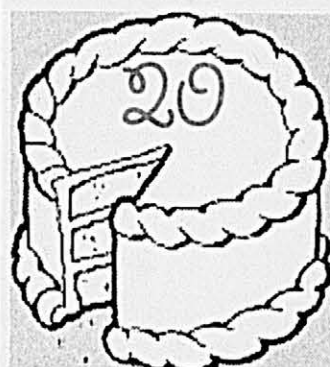
national campaign. So why did they crate shoddy posters on purpose for their rally. The posters featured blurry pictures and ugly fonts, and appeared to have been photocopied many times to achieve a worn look. Was this a deliberate ploy to get out those crazy radicals with low production values? Or simply a case of low toner? -SB

### DON'T FEED THE MONKEYS

The tourist town of Nikko, Japan has an impressive list of tourist-friendly attractions. Among these is their 318-foot waterfall, a shrine which acts as the burial place of a 16th century shogun, and troops of wandering wild monkeys. There do appear to be problems as of late, though, with these monkeys. While scavenging for food, many of these monkeys have taken biting people and stealing their bags. The local authorities credit this sudden violent behaviour on the touristic habit of feeding the monkeys. A sign reading "don't feed the monkeys" is expected to be erected soon. So please keep this in mind.

-Tal Pinchersky

On March 13, 1980, a students voted in a referendum to allow The McGill Daily to become autonomous from the Students' Society.



"The editors realized that if they were going to be critical of the status quo, the university administration and student government, they would have to be independent of the latter two. This was not merely academic reasoning. It was practical understanding drawn from the experience of student papers that had been shut down by their student government or university administration for being too critical."  
-Daily Editorial

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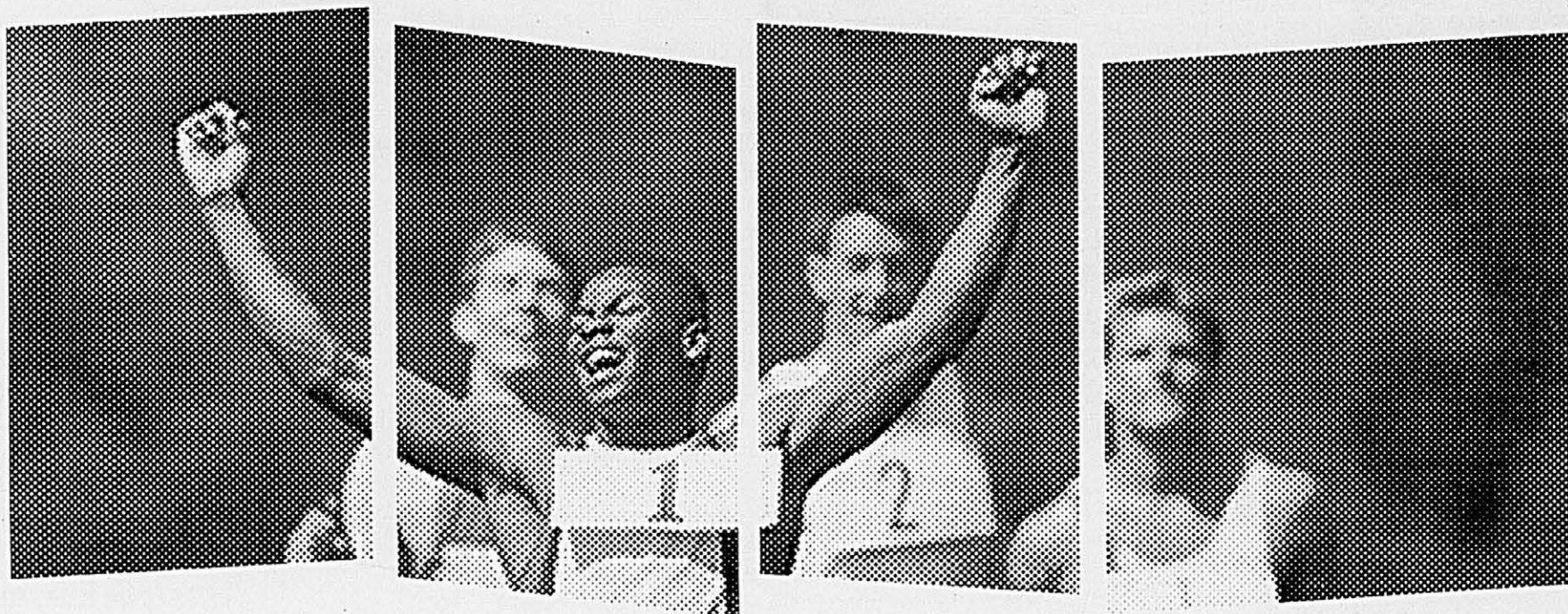
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